MAXIMUMROCKNROLL

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#130

March '94

MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT PLEASE LIST MRR AS SOURCE CREDIT.

#43/Dec '86. Varukers, BGK, State Of Confusion, Stetz, Crash Box, Dehumanizers, Creeps, Nasal Sex, Billy & The Willys, "Child Abuse."

#46/Mar '87. False Prophets, Misanthropic Charity, Anti-Cimex, Cagalhoes, Ax/ction Records, Damage, Face First, Brains Of Humans, "Prisons: Society's Greatest Crime."

#47/Apr '87. Heresy, Ripcord, Electro Hippies, L'Attentat, Condemned Attitude, Dissent, Nothing In Particular, Capital Scum, Bomb, Useless Pieces Of Shit, Quod Massacre, Desperate Minds, Manson Youth, I Refuse It, Depo Provera, "Populism."

#48/May '87. Mr T Experience, Wimpy Dicks, Opinion Zero, KGB, Insted, Unrest, Desecration, Shell Shock, Gore, Subvert, Th'Inbred, Accused, "Jesse Helms," "H1 Work Permits."

#49/Jun '87. COC, Short Dogs Grow, Painted Willie, Diddly Squat, Pin Prick, SAD, A Priori, Infection, "Shred Of Dignity," Flipside zine, "AIDS & The Sexual Counter-revolution."

#50/Jul '87. Newtown Neurotics, Bulimia Banquet, Indigesti, Euthanasia, RF7, Lethal Gospel, Sedition, Grumpforts, Screeching Weasel, "Putting On Shows In The UK."

#51/Aug '87. Isocracy, Nick Toczek, Stikky, SDI, Ruido De Rabia, "Ideological Fanaticism."

#52/Sep '87. Crucial Youth, Bad Dress Sense, Filthy Christians, Baby's Got A Gun, Fratricide, The Sins, Krull, Bomp magazine, "Secret Govtt In America."

#55/Dec '87. Culture Shock, The Web, Intense Mutilation, Where's The Pope?, Dan, Duck Duck Goose, Stevie Stiletto, Fail-Safe, Hong Kong punks, "Draft Registration," "Thinking About Eating: Vegetarianism," "Pacho Mama: Nature And Technology."

#58/Mar '88. Firehose, Squandered Message, Sheer Terror, CBMT, Zalozba FV, Will Shatter, Victor H of Alchemy Records.

#59/Apr '88. Va Bank, The Plague, Foundation, Black Uniforms, Damage, Four Walls Falling, Nazdor, Majority Of One, "Inconnu & the Hungarian Underground," "Pacifica vs the FCC."

#60/May '88. Scream, Cowboy Killers, Flitox, Subterranean Kids, POW, Chumawamba on Northern Ireland.

#61/Jun '88. Women's Issue with Frightwig, Mecca Normal, Yeastie Girlz, Burning Bush, Bitch Fight, Ruth (Mordam) and Joanna (De Konkurrent), "Nicaragua with Jane Guskin," Positive Force DC sexism discussion w/Cynthia Connolly, Amy Pickering, Alex MacKaye, Guy Picciotti.

#62/Jul '88. No For An Answer, Panx Romana, Filthy Few, Original Disease, Political Silence, Hate Crew, Gna Gna, Boo Hiss Pffht, Steve Ignorant on Crass, "Native Land Rights."

#64/Sep '88. Flux Of Pink Indians, Walking Seeds, Naked Angels, Hungry Trolls, Art Phag, When People Were Shorter And Lived By The water, Sentimiento Incontrolable, Boom & the Legion Of Doom, Wig Torture, "Preventing Rape."

#65/Oct '88. SNFU, Social Distortion, High Circle, Les Thugs, Feed Your Head, Attention!, Fear Of God, Spongetunnel, Oncle Slam, KBO!, Really Fast Records, @narchy Conference in Toronto, "NYC Riots", "The End Of The World As We Know It."

#67/Dec '88. Pagan Babies, Thatcher On Acid, Joyce McKinney Experience, Adolescents, Murray Bowles mimi-photo zine, "Federal Investigators and Your Rights," "Ed Meese and Pornography."

#68/Jan '89. The Ex, Sham 69, Hotalacio, Last Option, Herb Tarlicks, Não Religão, Sonic Disrution Theory, Sanov 1, SSDC, "Top 15 Albums Covers," "A Trip To Communist Cuba," "Skins and Nazis."

#69/Feb '89. Bad Religion, Annie Anxiety, Forgotten Rebels, Decadent Few, Sick Of Intolerance, Breakdown, False Hope, Youngblood, Media Children, "South African Political Landscape."

#70/Mar '89. DOA, Spermbirds, Agent 86, The Walking Ruins, City Indians, Seizure, Cadavres De Niños, "GG Declares Suicide." "Eugene Gardens In East Germany," Doug Minkler.

#72/May '89. Naked Raygun, 7 Seconds, Jingo De Lunch, Die Trottel, Glee Club, Sociedad Violenta, Alternative Inuit, BFD, Maaseudun Tulevaisuus, Amnesia, Hate X9, Blu Bus Records, "Big Mountain Relocation," "Technology."

#73/Jun '89. Crime, Fidelity Jones, Maggot Sandwich, Jailcell Recipes, Bambix, Earth Army, The Dread, Organ Donors, Dawn Of Liberty, No Alternative, "Nazi Resurgence in Germany," "Book Your Own Fucking Tour," "Nightline TV Discrimination."

#74/Jul '89. Dissent, Moral Crux, Neutral Nation, The Magnificent, Brotherhood, Bolt Thrower, Desperate Minds, Bristol's Kronstadt Club, TV Smith, "Mozambique," "People's Power: Two Decades."

#76/Sep '89. Steel Pole Bath Tub, Tim Kerr, No Empathy, 3 Legged Dog, Underdog Records, Fiendz, Gruesomes, Drowning Roses, Freaks Of Nature, Second Chance, Funeral Swans, "Palestine, Israel and Intifada," "Anti Racist Action," "Burn Your Flag."

#78/Nov '89. Majority Of One, Ludwig Von 88, Slapshot, Rocks, Berurier Noir, Society Gone Madd, Mistaken Identity, Conspiracy Of Equals, Schpoostik Hospital, Momido7, "Touch & Go Retro," "Positive Force DC," Anti Racist Action," "German Squats.

#79/Dec '89. Ray Of Today, Misery, Bazooka Joe, GF+DD, Happy KadaverBlatant Disregard, John Peel, "Krishna expose", "Prison For Profit".

#82/Mar '90. Nausea, Les Garcons Boucher, Antiseen, Abs, Neanderthal Sponge, SS-20, Scared Straight, Oi Polloi, Malachi Krunch, Painful X-tremeties, Aku-Aku, "Milkbone Collective," Kevin Army, "Dirty Rotten Press."

#83/Apr '90. Jerry's Kids, Dezerter, Helios Creed, Samiam, Decadence Within, Coffin Break, Alienation, Dryrot, Psycho Squatt, Red Letter Day, Headstrong, Bone Shavers, Flagrants D'Eli, "The Shadow," "War On Drugs."

#84/May '90. Cringer, No Use For A Name, DI, Sofa Head, Industrial Suicide, Serial Killers, Citizens Arrest, Radiation Sickness, First Strike Records, "Germany's Move Towards Reunification," "Homelessness In America," "Old Aussie Punk."

#87/Aug '90. Capitol Punishment, Mudhoney, Go!, Hippycore, Jawbreaker, Polska Malca, Angry Son, AIM, Richie Stotts, The Lost, Die Schwarzen Schafe, Intense Mutilation, "Old Canadian Punk," "Redwood Summer."

#88/Sep '90. The Creamers, The Fixtures, Mega City 4, Dead Ends, Dandelion Adventure, Maniacs, Fiendz, Sludgeworth, Kolaborancji, Admiral, Crankshaft, Sleep, MTA, Long Cold Stare, 8-Bark, "Iraq's Boogey Man."

#89/Oct '90. The Offspring, Glee Club, Indecision, Sanity Assassins, Grant Hart, Monsula, Strike Out, Apocalypse, Subvert, Haywire, Corn Flakes, Scuffy Tearaways, Dead Steelmill, "Subway Arts," "Racism," "US Aims In Sending Troops to Saudi Arabia," "Old Italian Punk."

#91/Dec '90. Poison Idea, Warlock Pinchers, Tijuana In Blue, Headspring, Hacesja, Out Loud, Ultra Violet Eye, Birth Defects, The Big Thing, "Gainesville Girls," "Japanese Racism In America," "Marlboro Boycott."

#93/Feb' 91. Chumbawamba, Snuff, The Fluid, Les Cadavres, Meat Shits, Psycho, D2D, Informers, "The CIA In Italy," "Paris Riots."

#94/Mar '91. Karma Sutra, Laughing Hyenas, La Polla Records, Mr T Experience, Internal Autonomy, Rats Of Unusual Size, Herb Garden, CRI, Eye Hate God, "Skintronic Zine," "World War 3 Illustrated," "War Resistance," "New World Order," "Jeff Paterson," "War Censorship."

#96/May '91. "Soviet Punk" with Russian rock press, Moscow Rock Laboratory, Naive, DSK, Cramp In The Leg, Dumb, JMKE, A...Yee, ANCH, Newies, Auktsion, Grazhdanskya Oborona, Sailors Silence.

#97/Jun '91. NoFX, Kortatu, Carcass, Gargoyles, Nip Drivers, Nuisance, Johnny Puke, Uniform Rejection, Comb, Recalcitrants, Puzzlehead, Strelnikoff, Straight Youth, "White Nights," "DC Demos," "Culture Of Violence."

#99/Aug '91. Tesco Vee's Hate Police, 411, Slum Turkeys, Helmet, Sideshow, C/Z Records, Dionysus Records, Dangerhouse Records Retro, Jobbernowl, Intent, Bush League, Orgasmic Toilet Band.

#100 pt 1/Sep '91. Ill Repute, Flipper, Nukey Pikes, Necracedia, Scherzo, Fitz Of Depression, Germbox, Crackhouse, Burn, Engage, Commonwealth, Ruth Schwartz, Voodoo Love Gods, Eye For An Eye, Ne Luumaet, Red London, "Does MRR Suck?", "MRR Bibliography Pt 1."

#100 pt 2/Sep '91. The Weirdos, Victims Family, Down By Law, The Rotters, Rorschach, Northen Bushmen, The Screw, Wheelchair Full Of Old Men Records, Just Say No, Dogma Mundista, "MRR Bibliography Pt 2."

#101/Oct '91. The Lunachicks, Specula, The Dread, Pagan Easter, The Avengers, The Lost, Cowboy Killers, Really Red, "Epicenter Zone and Blacklist Mailorder," "Report From The Moscow Barricades," "The Trouble With Revoltions."

#102/Nov '91. Intense Degree, Jello on P.C., Gray Matter, Nicky Garratt, One Blood, Bob of Vinyl Communications, The Cruel Elephant Club, Words Of Warning Records, The Fix.

#103/Dec '91. Sympathy For The Record Industry, The Didjits, Phleg Camp, Apostates, Jesus Lizard, Jeff Dahl, Urgent Fury, Strongbox, Eversor, Tripwire, Punishment Park, TVTV$, "Devon's Vacation," "Hippy Porn."

#105/Feb '92. Nation Of Ulysses, Screeching Weasel, Bikini Kill, Surf Weasel, Scheleprock, The Dickies, Burning Bush, Davy Jones Locker.

#106/Mar '92. Wat Tyler, The Cynics, The Deviators, Verbal Assault, Philippine Violators, Slam Suzzanne, Molodoi, "Women Regaining Control: Health Care," "Attica 20 Years Later," "H.E.A.R."

#109/Jun '92. "Absolutely Queer" issue with Tribe 8, Pansy Division, Bruce LaBruce & Vaginal Creme Davis, Donna Dresch, "Queer Skinheads," "Coming Out," "Political Fantasy & Manipulation."

#110 pt 1/Jul '92. "Punks Over 30" issue with George Tabb, Steve Ignorant, Joey Shithead, Ian Mackaye, GG Allin, Tom Pig, Tommy Strange, Al Flipside, Bob Mould, Peter Plate, Boff Presley, Big Frank, Brian Edge, Dale Stewart, Bruce Pavitt, Calvin Johnson, Dave MDC, David Hayes, Dick lucas, Lawrence Livermore, Mykel Board, Jeff Bale, Tim Yo, Doc Dart, Murray Bowles, Glen Friedman, Greg Ginn, Jeff Pezzati, Jello Biafra, Joey RamoneMetal Mike, Pushead, Ron Wright, Leesa Poole, Stephan Ielpi, Thurston Moore, Ted Falconi, Vic Bondi, Dirk Dirksen, Ruth Schwartz, plus Upright Citizens, "Nirvanification."

#110 pt 2/Jul '92. "Bay Area Update" issue with J Church, Wynona Riders, Gr-ups, The Aborted, Special Forces, Rancid, Bumble Scrump, Strawman, Paxston Quiggly, Lung Butter, Good Grief, George Hated, The List Man, Grotus, Jack Acid, Grimple, Juke, Aaron Cometbus, Johnny Peebucks & the Swingin' Utters, Eggplant, Gag Order.

#111/Aug '92. Huasipungo, Real Cool Killers, Flux, Superchunk, Cosmic Psychos, Dr Strange Records, Pollution Circus, Erica Beck of Boy Records, Shelley's Children, Simple Machines Records, "Sexuality & Fascism."

#112/Sep '92. Steve Albini, Pain Teens, Nations On Fire, Bimbo Shrineheads, Amen, Rattail Grenadier, Sins Of The Flesh, TDF, Frogs Of War, Hedgehogs, Jo, Severance, 404 Willis, Fobia Collective, "NY Punk Clubs History."

#113/Oct '92. Jesus Lizard, Pete The Roadie, Svart Sno, The Stalin, The Queers, Oswald Five-0, Dare To Defy, Slaughter & the Dogs, Contempt, "Two Tales Of The Americas," "Professional Punx."

#114/Nov '92. Vic Bondi, Leatherface, Jonestown, Flaming Midget, Deconstruction, No Idea fanzine, 8-Bark, SNFU, Moral Crux, PKRK, The Overcoat, Flaming Demonics, Malignus Youth, Total Chaos, Unborn-SF, Transmisia, Hubert Selby Jr, "Election 1992: To Vote Or Not."

#116/Jan '93. The Diesel Queens, Bush League, Affirmative Action, Ken Sanderson, Genbaku Onanies, Schlong, Karen Black, AOS3, Killing Time, Charta 77, Sleeping Body, Coprofilia, Are We Dead Yet, Social Outcast, Godbox, "Getting The Point: An East Bay Needle Exchange."

#117/Feb '93. New Bomb Turks, Gaunt, Antiseen, Los Crudos, Naked Angels, Bivouac, Hell No, Souris Deslinguee, Sour Mash, Oiler, Datapanik Records, "Mad Ratts of Russia," "MDC in Russia."

#118/Mar '93. Long Beach punk: Red Aunts, Ken All-Nite Rocker, Das Klown, Humpers, This Is Edwin; Last Man Standing, Tsunami, Man Is The Bastard, Didjits, Lou Giordano, Vicious Midgets, Dan & Dave Punk, "Twist"

#119/Apr '93. Econochrist, Insaints, Blaggers ITA, Spoke, Hasil Adkins, 16, Snair, Sham Pain, Spiderbait, Spit Muffins, Shyster Shyster And Flywheel, Volpi Vadoplyassova, "Marijuana".

#120/May '93. Jawbreaker, Supercharger, Avail, Lük Haas, Cockpit, Sugar Shack, Groovy Ghoulies, Lumpin Proletariet, Fobia Estatal, Negu Gorriak, Dolf of Trust fanzine, "British Anti-fascism".

#121/June '93. Tilt, Rancid Hell Spawn, Lockjaw, Lookout UK, Crust, Facepuller, Inflatables, Positive Greed, No Joke, "Emo Boy's Guide to Thrift Shopping."

#122/July '93. Sparkmarker, Grey Spikes, Smear, Desert Culturel, Rhythm Collision, Subterranean Records, Velocity Girl, Schwartzeneggar, Pleum, Pilgrims, House Of Faith.

#123/Aug '93. Lungfish, (ego), Plainfield, Quincy Punx, The Hidden, Bombs For Whitey, False Sacrament, Green Popsickle, Mersault, "Engagement Agreement".

#124/Sept '93. GG Allin, The Unknown, Ruts, Crocodile Skink, Jackknife, Shitmaker, Garlic Boys, Bollweevils, "Meat People".

#125/Oct '93. Chaos UK, Not So Happy, StandCo, C.D.F.L., Bap, Disco Biscuit, Malachi Krunch, Blindfold, Peter Bagge of Hate comics.

#126/Nov '93. The Gears, Teen Generate, Voodoo Glow Skulls, Sinister Six, Sad Pygmy, Moving Targets, Indian-@narchy, Destroy TV, Ayn Imperato, Bucky Sinister, Dave McCord.

#127/Dec '93. Lydia Lunch, Claude Bessy, Boss Hog, Aim Your Dick, Hellbender, Backlash, Apocalypse Hoboken, Dots, Struggle, Stovebolt, "Rape."

#128/Jan '94. Les Thugs, Face Value, Policy Of 3, Horsey, Small, Strain, All You Can Eat, "Drug Maelstrom."

#129/Feb '94. "Work" theme issue with: Jim & Debbie Goad (Answer Me!), Beth (Cockpit), John McDonald (Count Backwards), Metal Mike (Angry Samoans), Queen Itchiie (Everything I Touch Turns To Shit), Joe Queer (Queers), Gavin MacArthur (Schlong), Herbie (Spit Muffin), Liz (Super Pussy), Ken Taniguchi (Beyonds), Aaron Muentz (The Probe), Scott Drake (The Humpers), Gretchen Holtz (Smears), Jim (Vatican Commandos).

#130/Mar '94. Wretched Ones, Gob, Tar, The Meteors, Spiral Objective, Zip Gun, Borax, New Bomb Turks, Harriet The Spy, ABC No Rio, Sandow Birk.

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Please list alternates in case we're out of a particular issue. **Price list is on next page.**

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Back issues 43, 46-52, 55, 58-62, 64 are $1.50 each ppd in U.S., $2 Canada & Mexico, $2.75 So America, $3.50 Europe, $4.25 Asia & Australia. Back issues 65, 67-70, 72-74, 76, 78, 82-85, 87-89, 91, 93-94, 96-98, 100 (pts 1&2) are: $2.50 US, $2.75 Canada, $2.50 Mexico, $4.00 Europe, $5.50 Asia/Australia, $3.00 So America. Back issues 101-103, 105-106, 109, 110 (pts 1&2), 111-114, 116 are: $2.50 each ppd in U.S., $2.75 Canada/Mexico, $5.00 Europe, $4.50 South America, $7 Asia/Australia. Back issues 117-130 are as stated above in subscription info.

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: call to make sure.
Ad Copy In: Before 1st of month-- no later!!

AD SIZES AND RATES:
1/6 page: (2 1/2" x 5") $20
1/3 page long: (2 1/2" x 10") $40
1/3 page square: (5" x 5") $50
1/2 page: (7 1/2" x 5") $100

CLASSIFIEDS: 40 words cost $2/60 words max for $3. No racist, sexist or fascist material. Send typed if possible. Cash only!!! Expect a one month backlog!

COVER: Tim Yo

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Please send all records, letters, articles, photos, interviews, ads, etc., to:

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WANNA SEND US SOMETHING?!?

We are downright reliant for contributions from our readers - scene reports, interviews, news features, articles, letters - if you got 'em, we'll take 'em. We have a scanner - a nifty gadget that reads documents *as long as they're neatly typed.* A type size of at least 10 pts is required, as our scanner is a bit myopic. It doesn't read handwritten corrections and poor quality photocopies give it a headache. If you absolutely must make a last-minute correction, use a light-blue correction marker. The scanner is color blind and won't get all bent out of shape. Typing in all capitals is a childish thing to do and severely vexes our shitworkers, who must retype the entire document. If you're slick enough to have a computer, send it to us on a disk. We can handle any 3 1/2 inch disk, as long as you tell us if it's Mac or IBM (and what word processing program it's in). We make so much fucking money, we can even afford to return your disk.

Interviews are a particularly touchy subject here at MRR. We want quality! Don't even bother sending us a review of your best friend's band if all you're gonna do is kiss their ass. Here are some tried and true guidelines for you to follow. 1) Plan your questions in advance, but allow for conversational flow. 2) Be controversial. Attack that band for the fascist bastards they are - and don't let them off the hook when they pop off with something stupid. 3) Keep the conversation moving - let it flow from topic to topic. Try not to do all the talking yourself. 4) Avoid taping interviews in noisy restaurants, under freeways, etc. 5) Keep it concise. Transcribing is a bitch, and the longer you go on, the more likely you are to get bogged down in silly, meaningless shit. Try to get to the main issues as soon as possible. End it as soon as the dialogue begins to disintegrate. Avoid one-answer questions. 6) Try to get to the personality of the group. At all costs avoid this question: "What are some of your influences?" That's dull, dull, dull! 7) Graphics are important. Send as much in the way of logos, lyrics, photos and artwork as possible. Give us something to work with! Before doing an interview, call us and to check it out in advance.

Scene Reports: Keep them short and to the point. Cram them with info... what is there to do in your town? What kind of bands and venues? Think of it as a tour guide for travelling punks, and include addresses for everything. Youth hostels, record stores and other places of interest to punks are important information. Send us nice photos, so we can make it look pretty.

Articles are somewhat rare here; that's because not many well-written ones come our way. Try to be thorough in your research. Pretend you're getting graded. Not all articles have to political or "heavy" social issues - we would appreciate a bit of humor, as well. As much as it pains us to admit it, Ben Weasel's "Punk Business" article was a good example of what we're looking for. If you've got an idea, call us and talk to us.

Graphic Artists tend to be flakes, which is why we have such a tough time keeping this 'zine sufficiently artsy. Send a sample of your work, as well as a rough sketch of what you might do with the 10" by 16" centerfold or a cover. We'd also love to run some comics in every issue.

Book Reviews may not always get published, but if you send one in that we find interesting, we'll be thrilled to run it.

Radio Stations that cover punk are occasionally featured in MRR. Send us in a few paragraphs about your station, as well as some tasty graphics or logos.

Scum Pit is something that interests a rare breed of obsessive record collectors. If you think you know everything or something about rare and collectable punk records, send us in an article.

Beginning this issue, we will be breaking down classifieds into two new categories, music-related and non-music. The former will accomodate the previous tape classified section, as well as include record collecting ads and ads for records/CDs that we are no longer reviewing. Those bands/labels that are being hurt by our narrowing of musical coverage can at least get in a classified that alerts people to their existence. Sorry, that's the best we can do!

Note to advertisers: We have priorities on what kinds of ads we'll take. Top priority is for music-related ads (ads for labels or bands), as well as zine ads, punk-relevant book ads, tour ads, etc. We'll only run clothing ads if they are part of an overall band or label ad, but not the main focus. We only have space to run ads for releases we're reviewing, so if your label is putting out many types of music, please tailor your ad towards what we will be covering, again making that stuff the main focus. Our focus is on punk rock, garage music, hardcore punk, and other aggressive, energetic and raw blasts. We will not accept major label or "indie" major wanna-bes with corporate ties, nor ads that promote those corporate interests. Also, please call if you have any doubt if we'd be reviewing your release, and if you do reserve ad space, make sure you get the ad in BEFORE the 1st!!!

MAXIMUM ROCKNROLL RADIO

Michelle Haunold
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Alisa Schulman
Last Will

CFMU	Hamilton, Ont
93.3FM	Monday midnight
CKMS	Waterloo, Ont
100.3FM	Friday 10PM
KALX	Berkeley, CA
90.7FM	Wednesday midnight
KMNR	Rolla, MO
89.7FM	Thurs noon/Sun midnight
KSCL	Shtreveport, LA
91.3FM	call station
KTRU	Houston, TX
call station	
KZUM	Lincoln, NE
89.3FM	Sunday 1AM
WBNY	Buffalo, NY
91.3FM	Thurs 6PM
WCNI	New London, CT
91.1FM	Sat midnight
WDBM	E. Lansing, MI
88.9FM	Thursday midnight
WPRK	Winter Park, FL
91.5FM	Monday 11PM
WYRE	Waukesha, WI
103.9FM	Sunday 9PM
WZRD	Chicago, IL
88.3FM	Sunday 1PM
Radio Pomme	Louviers, France
91.6FM	Saturday 5PM
4ZZZ	Fortitude Vly, Australia
102.1FM	Tuesday 10PM

RADIO STATIONS: MRR Radio shows are available for stations **only**. Requests for info should be on station letterhead. Contact us at the address on previous page.

TOP 10

For what it's worth, here's some of the MRR crew's current Top 10 lists.

FRANCISCO ALEGRIA
BLINDFOLD-Restrain The Thought-LP
BY ALL MEANS-Blindside-LP
I.C.U.-Play Dead-EP
DROP DEAD-LP
MOHINDER-O Nation-EP
SPAWN-EP
16-Curves That Kick-10"
DOWNCAST-Ritual-EP
CHEAP THRILL-EP
UNHERD-LP

PAUL CURRAN
PINHEAD GUNPOWDER-live/MR T EXP-LP
POUNDED CLOWN-EP
TRASHWOMEN-LP
TEN-O-SEVEN-You're Cool-LP
V/A-An Improved Airship-EP
PHUZZ-This Punk Called Rock-EP
RANCID-Radio-EP
CUB-live
SLACKERS-Where Were You In '92?-EP
MAN OR ASTROMAN?-Mission Into Chaos-EP

SUZANNE BARTCHY
BRISTLES-Pogo Till Yŏu Puke-EP
JAWBREAKER-live
MEICES-Words-45
VOODOO GLOW SKULLS-Who Is?-LP
STEEL POLE BATH TUB-Some Cocktail-10"
GAUNT-Solution-45
JABBERWOCKY-Girl Is Leavin' Town-EP
V/A-Fallen Upon Deaf Ears-10"
Infinite Onion-zine
16-Curves That Kick-10"

CHRIS DODGE
BEYOND DESCRIPTION/EOW-splitEP
DISCHANGE-Seeing Feeling Bleeding-CD
LITMUS GREEN-EP
STEEL POLE BATH TUB-Some Cocktail-10"
MDC-Shades Of Brown-EP
RUPTURE-Baser Apes-EP
GOB/LOADSTAR-EP
FACE DOWN/COPOUT-split EP
PATRIOT-Crime Of The Times-EP

JOE DONOHOE
DROP DEAD-LP
COWBOY KILLERS-Dai Laughing-LP
DISSENSION-Sanctioned-EP
3-WAY CUM-Battle Of Opinions-EP
BY ALL MEANS-Blindside-LP
E.N.T.-3 AM Eternal-45
16-Curves That Kick-10"
BEYOND DESCRIPTION-EOW-split EP
FACE DOWN/COPOUT-split EP
MOHINDER-O Nation-EP

LALI DONOVAN
'68 COMEBACK-Paperboy Blues-10"
MY 3 SCUM-Fall Of The House Of Scum-EP
THE SPOILERS-Mudslide-45
THE CYNICS-I Live Alone-45
MINUTEMEN-Georgeless-EP
A-BONES-Don't Need No Job-45
MEICES-Words-45
Nuthin' Sacred-#8-zine
STEEL POLE BATH TUB-Some Cocktail-10"
'68 COMEBACK-It Gets A Little Red-45

KARIN GEMBUS
KITCHENER-Price Of Progress-EP
MOHINDER-O Nation-EP
FACE DOWN/COPOUT-split EP
DROP DEAD-LP
MAKERS-Howl-LP
AVAIL-live
16-Curves That Kick-10"
UNHERD-LP
WOUNDED KNEE-Psycho Path-EP
JAWBREAKER-live

MICHELLE HAUNOLD
TRASHWOMEN-Spend The Night-LP
COWBOY KILLERS-Dai Laughing-LP
MEICES-Words-EP
MR T EXPERIENCE-Our Bodies-LP
BOSS MARTIANS-XKE!-EP
BLANKS 77-Up The System-10"
RANCID-Radio-EP
FLATUS-Budget Beer-EP
LAZY COWGIRLS-Frustration-EP
HEADHUNTERS-Jungle Law-45

CAROLYN KEDDY
SPORE/SLUGHOG-split EP
'68 COMEBACK-10" & 45
BEWITCHED/MEATHEAD-split EP
SINKHOLE-CD/MAMBO TAXI-EP
HEADHUNTERS-Jungle Law-45
LYNARDS INNARDS-Your Ass Is Grass-EP
GAUNT-Solution-45
GEAR JAMMER-Horsepower-EP
THE MAKERS-Howl-LP
GENBAKU ONANIES-CD

MICK KRASH
???

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TOP 10

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RAY LUJAN

RANCID-Radio-EP/MEICES-Words-45	THE PHUZZ-This Punk Called Rock-EP
V/A-Merry Goddamned Christmas-EP	STALE FISH-110-EP
TEN-O-SEVEN-You're Cool-LP	GARDEN VARIETY-LP
LYNARD'S INNARDS-Your Ass Is Grass-EP	SUGAR RAYS-Outta The Garage-EP
MOTORHONEY-EP	JOHNNY PEEBUCKS & SWINGIN' UTTERS-45

TIMOJHEN MARK

DROP DEAD-LP/RANCID-Radio-EP	16-Curves That Kick-10"
HATES-Contamination-CD	FACE DOWN/COPOUT-split EP
GEAR JAMMER-Horsepower 2000-EP	NATIONS ON FIRE-Lali Gave Us-45
MOHINDER-O Nation-EP	GAUNT-Solution-45
E.N.T.-3 AM Eternal-45	3-WAY CUM-Battle Of Opinions-EP

DEVON MORF

BRAINSTORM/BATTLE OF DISARM-split LP	DROP DEAD-LP/NO FRAUD-EP
TEN-O-SEVEN-You're Cool-LP	FORTY % SALINE SOLUTION-Lust Never Sleeps-EP
QUADILIACHA/BROKEN-split EP	BALZAC-Lord Of-EP
SUBMACHINE-SexDeterrent-EP	FVK/DECADENCE WITHIN-split EP
BEYOND DESCRIPTION-live	V/A-400 Day Headache-LP

SMELLY MUSTAFA

BIG'N-Razorback-45	MDC-Shades Of Brown-EP
VOODOO GLOW SKULLS-Who Is, This Is?-LP	PECKER TRACKS-Kamode-EP
RUPTURE-Baser Apes-EP	FACE DOWN/COPOUT-split EP
POUNDED CLOWN-Trashmen-EP	16-Curves That Kick-10"
ICKY BOYFRIENDS/LEATHER UPPERS-split EP	NO EMPATHY-live

NEIL NORDSTROM

LUZIFERS MOB-EP	BEYOND DESCRIPTION/EOW-split EP
FACE DOWN/COPOUT-split EP	BY ALL MEANS-Blindside-LP
3-WAY CUM-Battle Of Opinions-EP	MOHINDER-EP/BARF-CD
RUPTURE-Baser Apes-EP	DISSENSION-Sanctioned-EP
GROUNDWORK/UNBROKEN-split EP	URBAN TERROR-When We Live-EP

OWEN PEERY

???

BRUCE ROEHRS

FIREWORKS-She's A Tornado-45	BLANKS 77-Up The System-10"
SUBMACHINE-Sex Deterrent-45	JABBERWOCKY-Girl Is Leavin' Town-EP
COLECTIVO CAOTICO-Sucking Blood-EP	NIGHT STICK-Dahmer's Room-45
SLACKERS-Where Were You in '92?-EP	MY THREE SCUM-Fall Of House Of Scum-EP
THE MAD-Albino-45/PATRIOT-EP	GAUNT-Solution-45

KEN SANDERSON

3-WAY CUM-EP/POUNDED CLOWN-EP	DOOM/HIATUS-split EP/RANCID-EP
VOODOO GLOW SKULLS-LP	TRASHWOMEN-LP/MAKERS-LP
DISSENSION-EP	DROP DEAD-LP/SLACKERS-EP
16-Curves That Kick-10"	FACE DOWN/COPOUT-split EP
BEYOND DESCRIPTION/EOW-split EP	MOHINDER-EP/SCHLONG-CD & video

JON VON

RANCID-Radio-EP	TRASHWOMEN-LP
LAZY COWGIRLS-Frustration-EP	VOODOO GLOW SKULLS-Who Is, This Is?-LP
JABBERWOCKY-Girl Is Leavin' Town-EP	THE PHUZZ-This Punk Called Rock-EP
MAN OR ASTROMAN?-Mission Into Chaos-EP	NATIONS ON FIRE-Lali Gave Us-45
KENT 3-Coin Of The Realm-EP	BLANKS 77-Up The System-10"

TIM YOHANNAN

FIREWORKS-She's A Tornado-45	V/A-Headscrew-flexi/DROP DEAD-LP
BRAIN TRANSPLANTS-Meet The...-12"	DEE DEE RAMONE-What About Me-EP
NATIONS ON FIRE-Lali Gave Us-45	MOTORHONEY-Bad Guy Reaction-EP
JABBERWOCKY-Girl Is Leavin' Town-EP	THE PHANTOM-Love Me-45/TRASHWOMEN-LP
V/A-Fallen Upon Deaf Ears-10"	HEADHUNTERS-Jungle Law-45/V/A-Sacred Cattle-EP

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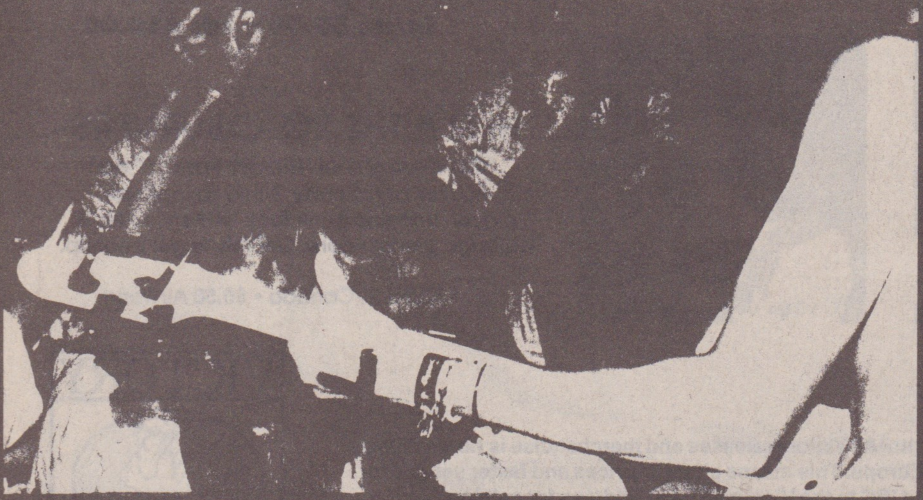

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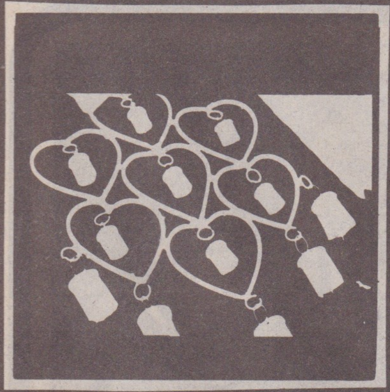

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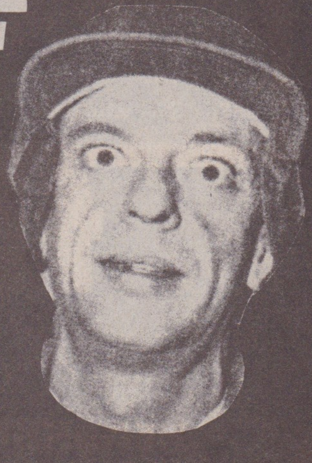

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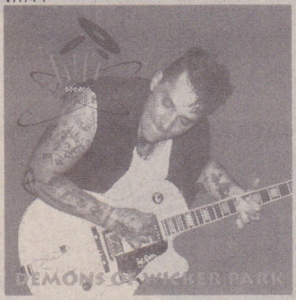

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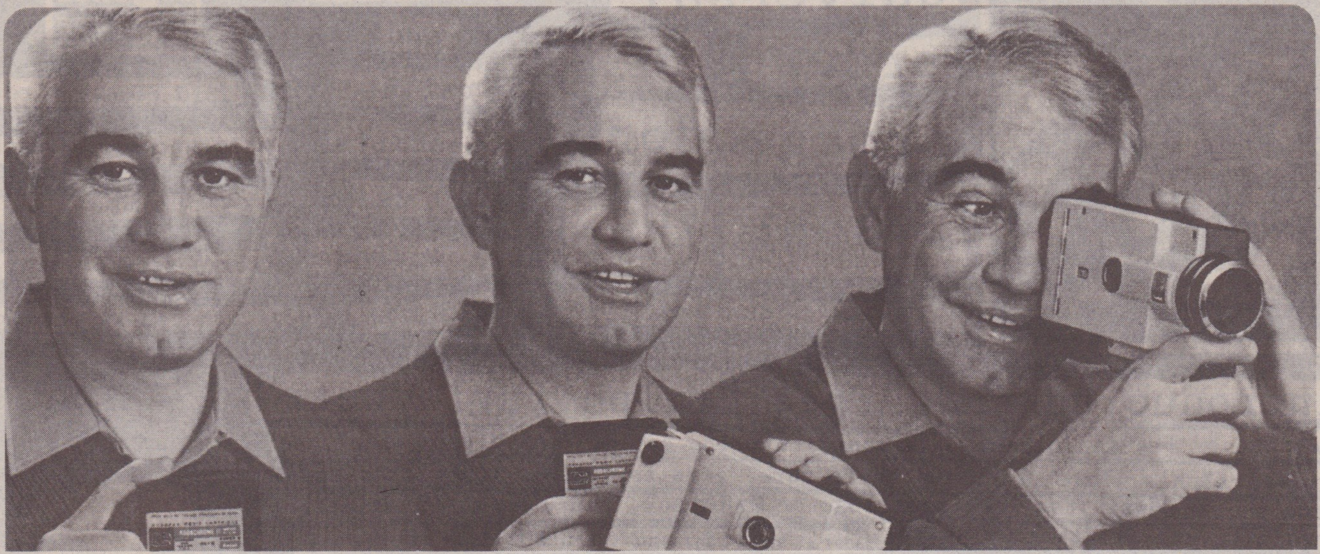

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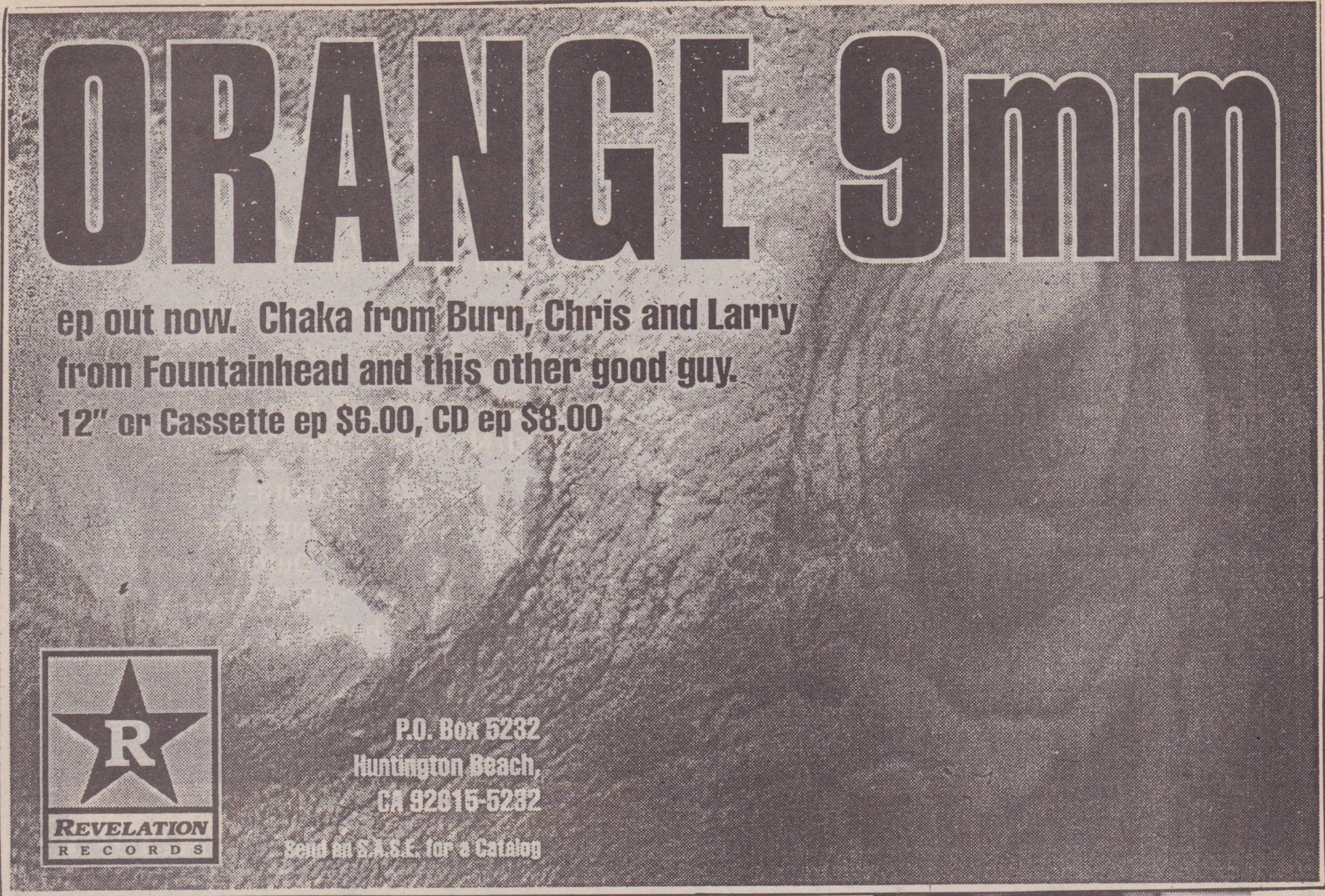

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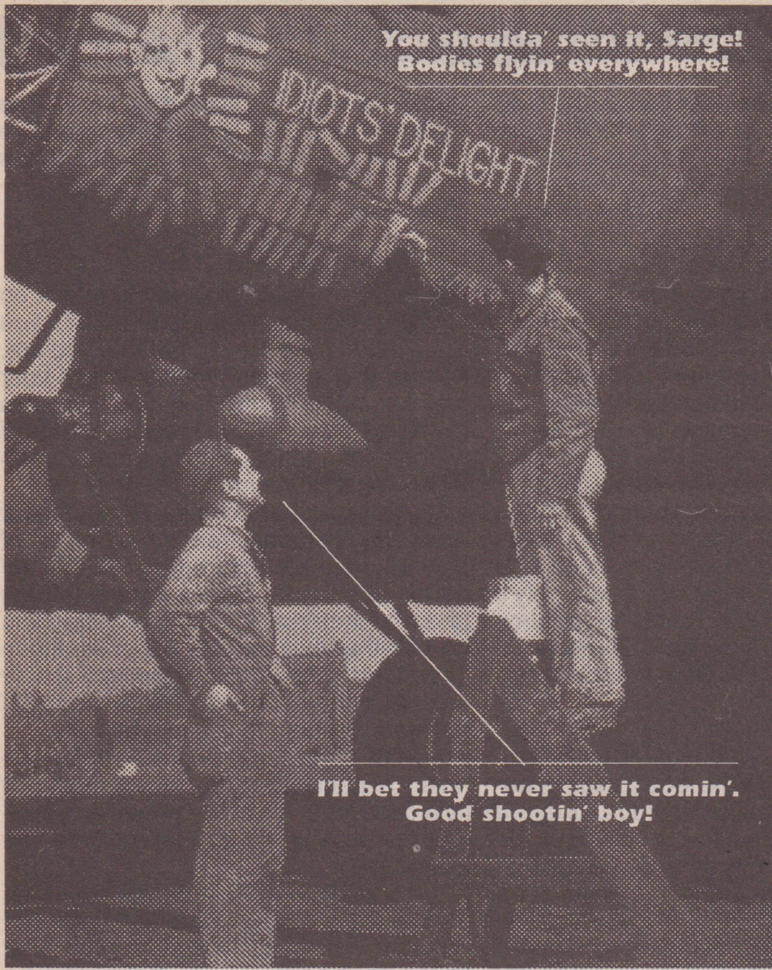

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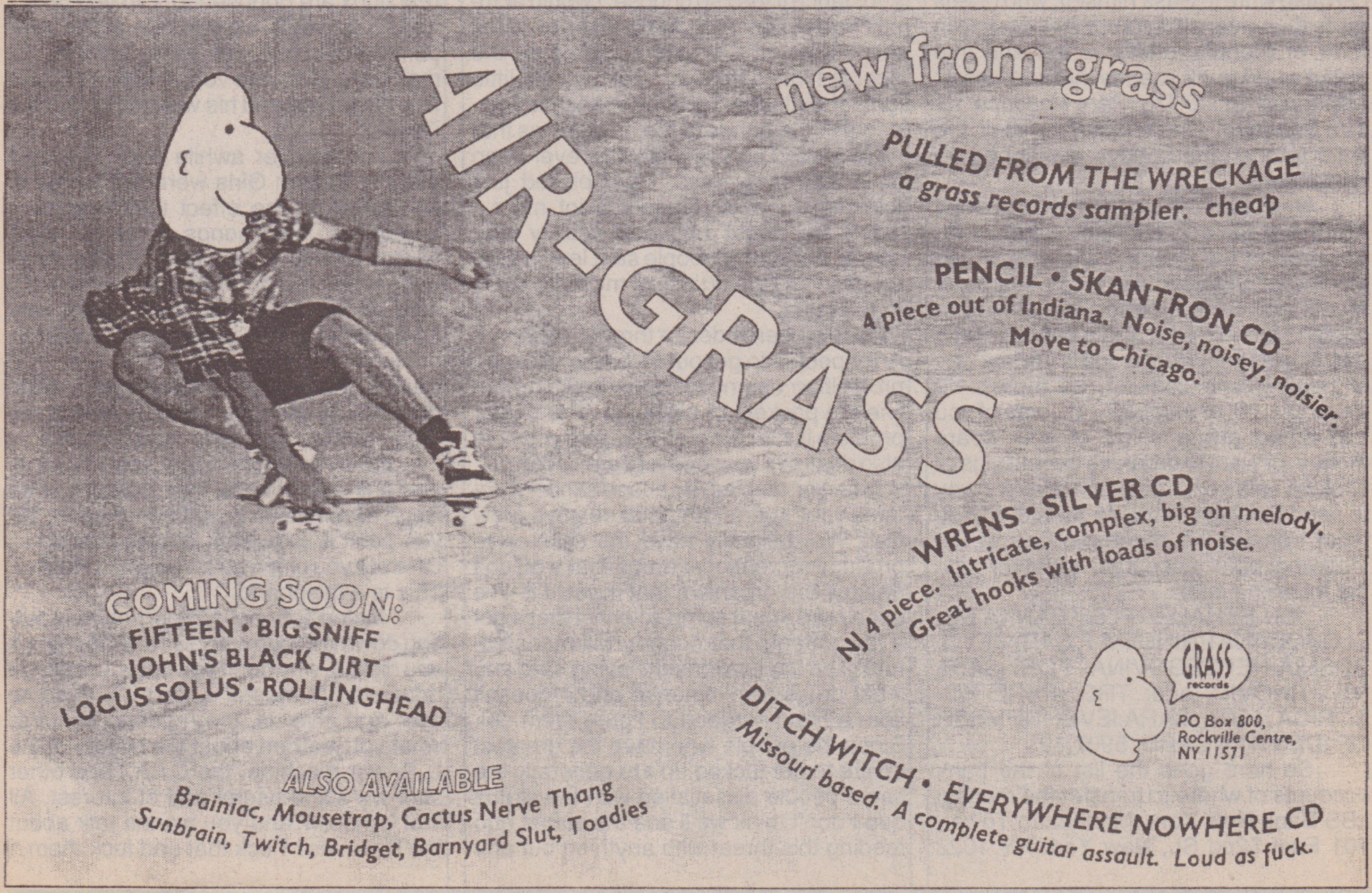
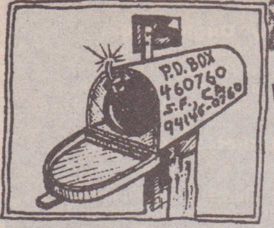


Letters



A

Dear MRR,

I just received another letter from my friend-Sasa Milutinovic from Sarajevo, Bosnia Herzegovina. Sasa was involved in the local punk scene before the war, and is still there. In the meantirne, he's lost all his belongings, his flat has burned, his father died last winter of hunger and sickness, well, that's the lot of all those who are still prisoners in the besieged city of Sarajevo. The purpose of this letter is to just tell the world that mail to and from Sarajevo is still possible, despite what the Post Offices tell, only, it's taking the unofficial ways of Humanitarian Aid Organizations. If you have some friends in Sarajevo, you can reach them by mail by sending the letters bearing their full names and addresses to the following organizations: ADRA (Adventisticka Crkva)/ Prilaz Dure Dezelica 77/ 41000 Zagreb/ Croatia; or to: Jevrejska-Opcina/ Zidovski Prolaz 1/1/ 158000 Split/ Croatia; or to: The Serious Road Trip c/o Magda Dumicic/ Mag. 12/ Sv. Martin/ 58312 Podstrana/ Croatia; or, to possibly the most effective way: ADRA (Adventisticka Crkva)/ Bozidara Adzije/ 11000 Beograd/ Serbia/ Yugoslavia. You can also write to Sasa himself, who needs more than ever all the support possible in form of friendly letters, zines and info about world punk scenes, his address is: Milutinovic Sasa/ Trg. Pere Kosorica 15/ 1V/ Sarajevo. Don't forget to mail the letter to one of the above-mentioned organizations.

Now, Sasa, is also in need of money to survive: the only currency still in use in Sarajevo is the Deutsch Mark. Average income of Sarajevo people is 3 DM per month and 5 Kg of wood for heating or cooking cost 15 DM, and a candle cost 5 DM. You all know that wood is the last way of heating and cooking, as there's no more gas, oil, or electricity. If some of you can afford giving some of your spare money, or want to organize benefit gigs or cookies sales or whatever, there's a way to send Deutsch Marks to Sarajevo: You must transfer the money to one of the following bank accounts, together with the following info:

"ON BEHALF OF: BH BANKA DD, SLOBODANA PRINCIPA 7, SARAJEVQ, BOSNIA-HERZEGOVINA. FOR: SASA MILUTINOVIC, add: TRG. PERE KOSORICA 15/IV, SARAJEVO. NUMBER OF IDENTITY CARD: 5907/89".

So here goes the list of the bank accounts of where to transfer the money: LBS Bank New York, Manhattan Tower, 101 East 52nd St., New York NY 1022 USA. Account No: 108 665 020 - USD Phone: 980-8600 Fax: 593-1967; Deutsche Bank AG, OUB Taunus-Zentrum, Eschborn, Postfach 5223, Alfred Herrhausen-Allee 16-24, 6236 Eschborn Germany Account No: 935 9126 - DEM Phone: 61 96950 Fax: 69~71504225; Swiss Bank Corporation, PO Box Paradeplatz 6, 8010 Zurich, Switzerland Account No: PO 167.056.0 - CHF or PO 167.056.8 - DEM Phone: 1 223 2438 Fax: 1 223 4406; Creditanstalt-Bankverein, PO Box 72, Schottengasse 6, 1011 Wien, Austria Account No: 0101- 66551100 - ATS, USD, DEM Phone: 43222-531 31.

I know it's sounding boring, but it's a matter of survival. And remember, letters can pass to Sarajevo; I even succeeded in sending a MRR copy, which took only a month to get to Sasa. Thanks for whatever you can do, it's all worth it! Lük Haas/ 28 rue de Soultz/ 67100 Strasbourg/ France

B

Dear MRR,

With regards to the articles about the legalization or decriminalization of drugs, I'll agree with most of it. A person should have the right to fuck up the delicate balance of molecules in their brains that nature has spent millions of years in evolving with some hastily manufactured consumer substance if they so choose. I would actually prefer seeing the shit that has killed the bodies and brains of some of the people I loved the most sold in cute little junkie boutiques. Take the economic power out of the hands of the drug gangs that have fucked up every city I've ever been to in so many ways. I get pissed just thinking about it. There's a lot more I would say about the whole scuzzy drug scene, but I know people start leaving the room when I get on one of my rants so on to the point.

There's been a desire throughout history for people to get out of their skulls, and prohibition has never done anything but line the pockets of assholes. The bigger problem is that the stuff that gets you high also destroys your body. (Yeah, even pot, you fuckin' hippies. It causes cancer, mutates your sperm, and makes guys grow tits.) We definitely have the science to produce recreational drugs that wouldn't destroy the organism that ingests it. I've even read about some scientist that's got a few patents that nobody will manufacture. The implications of having safe and legal drugs are immense and it doesn't take a brain surgeon to figure them out. Since the people who have the greatest desire to get fucked up are generally the same people dissatisfied with the status quo I don't think we'll see the status quo feeding this threat with anything but poison. But what the fuck do I know. I've been an addict for fifteen years and I've only got three years clean. Here 'til the end,

Bob Limp

Q

To Jeff Bale,

In your latest attack on P.C. punx in issue #127, you sound like the old fart that you are. I know you say your column is just your opinion, but in my opinion, you're always trying to play God with your criteria of what is 'real' punk. You're a burnout alright. A frat boy burnout.

Political correctness is not about restricting personal freedoms. Unless, of course, your idea of freedom is hunting/ torturing animals, raping women, calling them bitches/cunts, forcing non-smokers to breathe toxic smoke, etc. Yes, these 'freedoms' should be restricted simply because they eliminate other peoples/ animals freedom to live a quality life.

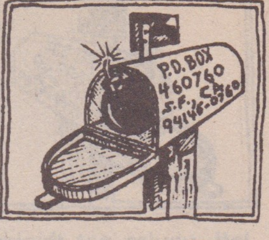
I'm sure I don't agree 100% with every aspect of p.c., but I think most of it is a good idea. It's about preserving freedom or obtaining it for the first time, not restricting it.

"...majority of real punks are vehemently opposed to p.c. bullshit." Ha!Ha!Ha! You are in no position to state what most real punx are opposed to. Did you take a fucken survey? Are you one of the 'real' punx? Not in my book. In my opinion, the majority of punx are vehemently opposed to Jeffrey Bale and his worship of Guns & Roses.

I remember awhile back you said that the Poison Girls were not funny, or something to the effect that they were humorless. Two songs come to mind, "Jump Mama Jump" and "Politically In Love With You" or "Political Love". I'm not sure of the titles, but these were very funny songs, done brilliantly. Completely punk.

Back to the point, I've never met "a freedom-hating anarchist", and when you say "intolerant feminist collectives", it's fine by me. If they're intolerant of sexism, rape, and anti-abortionists. Pornography is an issue all feminists do not agree upon, but you paint it up to look like they would all castrate you or me for looking at a Hustler. This is a falsehood.

Instead of wasting your columns putting down p.c. punx, and all the other punx you dislike, why don't you put your college education (a master's, isn't it?) to some use, and give us, the readers, some of what you learned about the history of the U.S. war machine, the C.I.A., and other stuff we'd find useful and of interest. All that schoolin' and you wanna talk about the Dwarves? Fuck that and fuck them. I



want the kind of info Noam Chomsky likes to spread, and I think you're capable of spreading it yourself. If you could stop being an old fart and throw out all your AC/DC albums.

A freedom-loving anarchist,
Stinky Panch

Dear MRR,

It's amazing how one person can fuck things up for generations of people. Joseph Stalin gave communism a personality far distorted from the original idea and without any recognition of Lenin's intentions. An interpretation that would have made Karl Marx embarrassed, but was continually carried on by the following presidents. A nightmare that became known as standard communism, just because "communism" was the moniker that the U.S.S.R. used. Though, Stalinism was what the Soviets really represented.

With no help from the mighty U.S., a blundering U.S.S.R. became a heartless monster and outright failure. A failure like any other dictatorial state, but with America pointing out each flaw noisily. And, now that the Soviet Union is history, communism seems to be mistaken for the dinosaur that was really Stalin's miserable interpretation. People from non-Communist countries who used to be communists have now disappeared from view--as if the fall of the Soviet Union has been a loss or defeat to their own philosophy, when really they should be glad to it's demise. The Soviet Union was not the communism that the communists had argued for, so why should this be a defeat? It shouldn't.

In the punk community since the fall of the U.S.S.R., it seems, you hear of far less communist punx, skins, and whatevers. Less communist bands - though there were never a lot to begin with, now there are none, it appears. But, the fall of the Stalinist state should be a victory for punk communists and any people who value every piece of freedom they grab. I hear so many flag waving Americas talk about how "communism" looks good on paper, but that it doesn't work in real life." So, I'm looking around at frustrated minorities shooting each other up, homeless people begging to live, sick people going uncared for because they're penniless, and I'm thinking how capitalism sure the fuck isn't working any better.

Of course, I'm disturbed to see this resurgence of anarchists in the punk community. A philosophy I thought had died when Wattie's hair turned grey. Did all of the communist punx of the past find a new rebellion to cling to that would- relieve them of their embarrassment since the Soviet's demise? Or did they follow Gary, from the Dicks, to an acceptance of entrepreneurship? Either way, anarchy sounds like a nice dream, but who's going to work at the power plant to provide electricity to the amps of all the crust bands? Worse yet, who's going to stop Redneck Fred from shooting black folks dead? Or, will Redneck Fred not have any right to be a backwards idiot in a state of anarchy? Whatever. Maybe I just don't grasp the concept of peace, love and trust.

I just don't believe that anyone who agrees that communism would be an improvement over capitalism should need an existing foothold anywhere on Earth as a role model. And, even though no system is going to work perfectly or forever, I can't see any way that communism is a lesser economic system than capitalism. Capitalism neglects far too many people.

B o bThompson/ San Diego, CA

Hey MRR,

I just finished Sarah Zimmerman's column in issue 127 and I thought I should respond to some ideas she was laying down which I think were formed through lack of understanding or misinformation.

The term interactive media, when applied to electronic media means a lot of different things depending on who you talk to. It certainly does mean more home shopping or program selection options as Sarah stated, but it means a whole lot more. The techno future will be awesome. If you can think of it, it's being done or happening already. Just a few ideas from the top of my head are: reading MRR classifieds through a computer network, instantaneous tape trade with anyone, anywhere in the world, electronic bulletin boards for punks all over the world to voice their opinions or advertise their zine, tape or whatever. Right now you can communicate with people all over the world with a cheap pc and a modem. You can also set up a BBS where any one with a computer can talk to any one else with a computer. It doesn't cost much either. People do it every day!! This is why I don't really care if TCI and Bell have a corporate merger. There are enough people doing this that I don't need them to access the Internet, an international network of information sources accessed via computer. I can get there without them.

Computer multi media means instant empowerment for everyone through instant information. Lee Diamond was right when he described power as information. This is an undeniable fact in our society. Right now, you can access world information sources through a computer network . The TCI/Bell "better shopping" option is only one in a myriad of options.

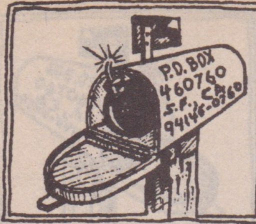
Bosco/ 1301 E St. Johns/ Austin, TX

MRR,

I am writing in response to the column by Rockin' Jeff Bale -#127 December 93 -.I disagreed with almost everything him and his friend Jed said. Jeff and Jed, you rockin' dudes, you appear to think that punk is just about pissing people off, "whether it be parents, cops, teachers, or...liberals". What a ridiculous statement! I always thought that punk was, among other things, saying what you truly and honestly believe and not caring whether it pisses people off. It does not, however, mean saying things just to piss people off. I would not call a homosexual a "fag" just to piss them off, I would not call a woman any bigoted slander just to piss them off, same goes with black- "nigger", hispanic- "spic", etc. And if you truly believe and honestly feel hate towards or superiority over women, homosexuals, blacks, hispanics, etc. then you are just plain ignorant. With your statement you just reinforce the stupid stereotype of punks being idiots who just scream stupid things with no meaning behind them.

Another falsehood you spewed in your literary masterpiece was your "brilliant" definition of punk and of p.c. You said that punk is about "extending the sphere of individual freedom", which I totally agree with, but then you said that p.c. is "essentially about placing restrictions on individual freedom and expression." Where the fuck did you get that? How is showing respect for oppressed groups and treating them with the equality they deserve "placing restrictions on individual freedom and expression" like you stated? Like Gloria Stienem said, "P.C. might as well just stand for plain courtesy". Your attitude to me sounds like you just care about your own personal American, male freedom and you don't give a fuck about anyone else's. Sounds just like the society that you and your "overwhelming majority of real punks" are so against. It sounds to me like punk for you is just an excuse to be an obnoxious asshole.

You cited "freedom hating anarchist organizations, intolerant feminist collectives, and puritanical straight edge crews" as people trying to undermine the punk ethos and you said that if we spent "half as much time thinking for yourself as you did regurgitating the various ethnic and gender party lines about oppression and em-



powerment maybe you'd come up with an original thought once in a blue moon". Rockin' Jeff, you're not thinking FOR yourself, you're thinking OF yourself and satisfying your own personal laziness, convenience, and ignorance. You say that we have nothing original to say, well let me tell you, racism, homophobia, sexism, and other forms of oppression are nothing original, which is the reason that we have to keep speaking and acting against these scourges which will always exist as long as you and others just use punk as an excuse to act like an asshole in the name of freedom and originality. Like one of the most brilliant people ever in punk rock, who has done a fuck of a lot more than you have I'm sure, Ian MacKaye said : "As long as there are others held captive, do not consider yourself free".

Joe O'Brien, *Monkeywrench Fanzine*

P.S. 2 things, #1- Do not think of me as somebody who is trying to take away your right to speak, I'm just trying to educate you on what I believe to be the truth. I may disagree with everything you say, but I never try and deny your right to say it. #2- I noticed that your review section is filled with drunken bands with no message. If that's punk to you then that's fine, but don't slag people who actually want to do something about real issues rather than listen to "beer drinkin', skirt chasin'" morons. Also, for someone who delights so much in pissing people off, you surely must respect p.c. for pissing you and your punks off to such a degree. HA-HA. Go fuck yourself you rock n' roll burnout motherfucker.

Hi to you all at MRR,

I must admit that I feel strange sending over records now as I think they will be destroyed as usual by your reviews. That's evident that any reviewer must express his own opinion in total freedom and that he's the only responsible for what he writes. Anyway, I could see that all the records I sent to you in the latest one and a half years got very bad reviews. Of course, I can't agree with that as I like the records we're putting out (I wouldn't release them if I didn't) and I think that they are highly representative of the Italian scene in '93.

This is the point. Blu Bus and the records we're putting out are one of the many expressions of the alternative culture in Italy. Our bands just express themselves. They play their own music that is coming from down deep in our Italian culture. This is what I want to tell you. Sometimes we get bad reviews because our bands sing in Italian and we do flyers and booklets in Italian. Well, we are living here, we're active here, Italian is the language we're speaking everyday with the people we meet on the road, this is our language. We spontaneously express in Italian, and we can write our best lyrics in Italian, that's it. If you can't understand it, this is not our problem. You can study Italian as I studied English, can't you?

Sometimes we get bad reviews because we put out acoustic songs (Banda Di Tirufisso was a crap record for that, Kina live CD is so horrible because of some acoustic song, 3 not 5 please...) Well, I feel really bad when I read that. Acoustic guitar is very important in our culture. Saying something like that is equivalent to tell that a record coming from Africa is very bad because the band uses bongos in their songs. We're not denying our culture. We're not living in San Francisco, we're running different lives than yours and our father's and grand fathers were running different lives than yours. The music coming from the Bay Area isn't the music but is one of the thousands ways to think and play punk rock. In one of the latest MRR you totally destroyed the LP of Paolino Paperino's band "Pislas" while you exalted so much the Raooul and Pansy Division 7"...that's just incredible for me. In the Paolino Paperino band there are incredibly good musicians that can just play everything from H.C. to ska, punk rock, hip hop, and can mix everything in their songs adding to that great satirical/political lyrics. They are one of the best bands in Italy since Indigesti and I hardly can find in Europe some musician that can play better than them (2 Bad, Israiluis, and five others...) on the other side of the Raoul and Pansy Division just seem a total waste of plastic in our polluted plants. They hardly can play their instruments and I really can't see the funny side in those records. O.K. I know that punk rock is not known for the musical technique, but I think it should be at least decent...why did I tell that? To explain once more that our cultures are different, it can happen that something that for you is great, for us is shit and vice versa. Like you we're all volunteers and we give 4/5 hours a day for Blu Bus to try to push energy into our scene. Punk rock is still fighting against the stupid separatist battle of Vega Lombarda against south Italy, our bands play almost only in squats most of the times for benefit gigs, still 90% of the shops in Italy don't buy punk rock as they like more selling Madonna, Prince, Michael Jackson , and hip hop. We are still a punch in the stomach of this society and with Blu Bus we're putting our bands that still agree with that attitude. All bands try also to distribute records locally and often are also promoters for gigs in their area. As it was back in '83 Blu Bus isn't just music but is still trying to be something more. A place that tries to stimulate brains. We're not here for the money but to grow inside, to know, to learn, to play, to travel, to meet people, to support everyone in walking on the same path we do. That's it.

This is why I feel so bad when I read on MRR (that I still consider the magazine in the world that is nearer to our attitude) that we put out shit records because bands sing in Italian and play acoustic guitar...well, I hope you could read all the letter until next time. Take Care, ciao,

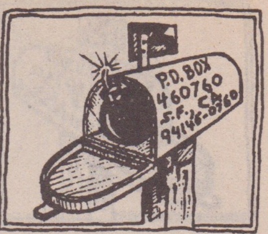
Gianpiero Capra/ Italy

Dear Gianpiero,

I reviewed the Kina CD, so responding to this seems appropriate. While I would never argue that music shouldn't reflect the customs / traditions / culture / whatever of the country it's from, I think the position you put us in is unfair. For very obvious reasons, we can't review the backing of the Kina CD - we can't know that it's put out by great people who have great intentions and do everything in an independent way - all we can do is write a review based on the information we have in front of us. It's the entire reason the Rain Like the Sound of Trains debate of the past couple of months is so inane - by not reviewing their records we're not saying that they aren't great people with wholly noble intentions - we're saying it's a record that falls outside our realm of coverage. It seems so simple, but people have put Maximum in such a weird position that everyone seems to take it as a personal affront if we don't review something. We don't tell anyone what they should put out, but that same freedom doesn't apply to us, as everyone seems comfortable telling us what to review. I reviewed the Kina CD because I felt that it fell in the realm of music that we do cover, and honestly liked it until the acoustic songs. Using 'five' in my review was an exaggeration, as I only listened until about the third... so I guess you've caught me there.... Timojhen

Dear Readers of Maximum,

This is just a letter to help make life a little easier for the throngs of zine editors who depend on this magazine to peddle their wares. In my 3 or so years of doing zines, I have found that a review in MRR generates the most responses of all the many and varied places I have sent my



zine to be reviewed. Most people who order zines from the MRR reviews are stable, well- adjusted souls who have no trouble discerning which side of the stamp to lick. There are some, however, who need a caring shove in the right direction when it comes to zine-ordering-etiquette. This letter is for them.

When ordering a zine, there are a few very easy and important things one must remember, which will make everyone's life easier and could prevent your zine from arriving with a huge spit stain in the middle. PAYMENT- Zine reviews almost always list a price. Pay it. In cash. Please. Checks are an annoying and sometimes hard to deal with, as a lot of zinesters don't have bank accounts. If you must send a check- make it out to the name of the person who does the zine- NOT the name of the zine!!! Zines are not businesses and are not licensed as such, therefore a check made out to the name of a zine can't be cashed. If you do this, you'll be lucky to get your check back and even luckier if you actually get a zine. I always send back the check with an explanation, but there are a lot of zinesters out there who would quite enjoy seeing your annoying check in their dirty garbage can. When sending cash (the preferred method of payment), always conceal the money. Postal workers are but lowly employees of the US government- not shining examples of ethical conduct. If they can take your cash they probably will; if they don't know it's there, they won't. Wrap all cash in paper and tape all change onto a piece of cardboard, or even the paper itself. Just make sure the change isn't floating around the envelope. I had one person send me an envelope full of small change, just floating around and making lots of noise- I was surprised it got to me. I bet there's some other people who did that and it didn't get to me. And if you order a free zine- enclose some postage, nothing is really free, and I've yet to meet anyone who's really itching to pay for you to read their zine. And when ordering a zine from another country- say if you're ordering a Canadian zine from the US, throw in some extra cash for the ridiculous international postage prices. THE LETTER- When you send someone money, you always write a little letter telling them what it's for, right? If you don't, do. In that little letter, you should tell the person where you heard of the zine. When you tell zinesters where you heard of their zines, they'll know which reviews or ads are most effective. And put your address on the letter itself- the return address on the envelope isn't enough. Envelopes get lost, thrown out, and fucked up in the mail. You might also want to include a little friendly banter, as you may never get a chance to communicate with the person you're writing to again. Personally, if someone sends me a zine order that makes me laugh, I give them rush delivery. A few words can go a long way.

I know I wrote a long letter explaining something so simple, but that's kind of unavoidable- zinesters tend to be long winded. If anyone would like to try out their newly- learned zine etiquette, you can order my zine, *Phlox*. There's a review of it in MRR #126- and if you don't have that issue; *Phlox* is $1.50 ppd. If you want, I'll even rate you on a scale of 1 to 10 for proper zine ordering procedures. Take care, -Scott MacDonald/ 106 W. Church St./ Lock Haven, PA 17745

Dear MRR,

I am writing to clear up a mistake that was in the review of my zine *Rats And Cheese*. In the review you printed my wrong address. My correct address is 8506 Mapleview Ave./ Richmond, VA 23294. It would be very cool of you to print this! By the way issue #4 is still out. It has stuff on The Undead, 60's punk, interviews with The Guilt and Jerry Only, and it's only 3 stamps. I am trying to put together a issue on The Germs. So if you can help, write. Keep up the good work! Thanks a lot, Mark Death.

Dear MRR readers,

I wish to apologize for submitting the SNFU article that was printed in issue 114. When I submitted the article, I was under the impression that SNFU was a punk band. However, after last night's Ottawa concert, in which the band showed up late, complained about the P.A. (which has done hundreds of other bands fine), and harassed members of the volunteer staff, and their tour manager, attempting to get more money than agreed to, claimed that SNFU should receive the money guaranteed to the local opening band, I realize that SNFU don't belong in a magazine that is built on DIY ethics. I'm very sorry if my article gave anybody the impression that SNFU was part of our scene.
Rori Caffrey/ Ottawa, ON/ Canada

Dear MRR and Peter Hooren,

I feel I need to write this letter to clear myself. I have been accused of being a rip off so I feel I do need to write to clear myself, or else my name will be marked. First off, I would like to stress that my involvement in punk/hardcore has been solid for over a decade. After being a drunk mohawk punk, I decided to become straight edge and have been active within the scene for a long time. I have contributed by putting on shows for numerous bands like Larm, Chaos UK, Stupids, Deviated Instinct and jointly put on a Nations On Fire/Betray UK tour.

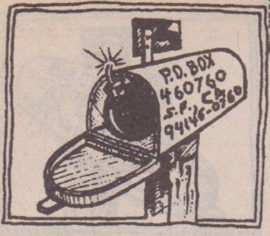
I also put out a zine for awhile namely Boost! which adamantly stressed the hardcore DIY non profit ethic. I have been totally rigid in this ideal, in fact, this is how I run Framework Distro, totally DIY and non profit. So when I read MRR #128 I couldn't believe what Peter had wrote. I felt ashamed, accused. I had been in previous contact with Peter about the difficulty of selling CRR releases in the UK and he said it was ok as long as he did eventually get the money. After reading this letter I have sent him the money and unsold records. I'll also say that CRR releases have been incredibly hard to sell because most of them are 'Crappy Euro HC' releases shit music, poor packaging, etc. Until he raises the quality of his releases then this scenario will continue. You only need to look at his roster of bands: Betray: really poor 3rd rate, 10 generation Boston hardcore; Charlys War: fake NY street macho tattoo muscle hard mancore, stolen riffs and all!; Think Twice: they are so poor they are beyond description. How they got a tour in the USA is beyond me; Onward One Krsnacore: need I say more? Fuck that homophobic, sexist shit!; Share Common Ground: musically, has to be one of the weakest groups I've ever heard whilst the intentions of the LP are great.

CRR's only saviours is Man Lifting Banner except they are dogmatic, fascistic commies who listen to tapes that feature "Marching Tunes of the Red Army". That's as pathetic as nazis listening to songs of the Waffen SS. Crazy people!

The same goes for Blindfold who I tried to sell material for, but the 7" they put out was one of the worst ever produced records I'd heard. It was impossible to sell. So I had to return those as well.

Concerning other labels, it's the same situation. Terrible music, poor packaging-Equality Green, SOA, Subjugation, Armed With Anger, In Auditio. Poor quality releases. No wonder most people only buy US bands. This may sound harsh, but it's true, there are too many terrible bands over here that find it very easy to release records. Also regarding Peter's comments that I've ripped other people off, this is a lie. Check with Hoover, Very Distro, Watermark, Arms Reach, Rhetoric, Conquer the World...the list is endless. I have worked with them all fairly and there have been no problems.

Letters



The only problem I've had is with these people: Victory records, reflection records, conviction records/Earth Crisis because these are all vegan hardliners so they can fuck off, homophobic right wing assholes. I've given all Victory's money $450 to Dr. Barnardoes which is a homeless children's charity so someone will actually benefit from it and not that asshole. As for the others's money, I haven't decided what to do with that yet but no need to worry. I'll find some worthy abortion fund to give it to so fuck off dorks. Here's hoping you come to the UK soon and I'll give you hardline.

I'd just like to finish off that I'm working on a new zine called Framework and I'm looking for contributors and anyone that can print it cheaply. Issue one will be out real soon. If anyone would like to write then contact me at: 16 The Crescent, Seahill, Cramlington, Northumberland NE23 7SL, UK. No sell out! Come and try it!

P.S. Hi to Vique from *Simba* Zine, hope you are enjoying yourself in the USA.

Dear MRR & Readers,

My name is Joe Kidd and I'm writing in from Malaysia. Maybe some of you people have heard and written to me before, sorry if I haven't written back to you but since 1988 I've been concentrating on the local scene with my zine and doing concerts for the bands here. Now I'm back on international level as we've successfully brought about a change in the Malaysian underground scene (more about that in the scene report soon).

I'm here in the letters page to warn you on several recording companies who are trying to cash in on the current punk rock craze here in Malaysia. It seems that punk rock is making giant steps in the local music industry, this is due to the worldwide interest in everything remotely "alternative" or "grungy". So far we've had two punky releases, the first one is the first cassette LP by The Pilgrims and the next one is Carburetor Dung's debut cassette LP. These two releases are responsible in creating a lot of punk buzz in the local music market. And the vultures now are looking out for some licensing deals with punk rock labels overseas to rape and plunder the catalogues.

Before I go on I must inform you that there are no D.I.Y record labels or distro around here and what we got are companies who don't care about the music or the ethics behind it. They exist on the popular value of making money and creating as much profit as they can. This means they are major rip-off artists, screwing the royalty payment and faking their sales reports for their end.

Last year I managed to set up a record label with financial assistance from a company that deals in commercial Malay pop music and it was called Sonic Asylum Records. I foolishly thought that the financiers are honest in trying to help me set up some kind of a fair recording company for local underground bands. So I work for them by running Sonic Asylum but they own the whole show. I managed to release 3 albums. The first one was an album by a positive-doom band called Modar, next comes The Pilgrims album and lastly an LP by Infectious Maggots, a grindcore band with a lot of techno-groovy vibes. By the time the last LP got out I began to see a lot of inconsistencies in the sales report and all the bands do not get their proper royalty payment. At one extreme I had to pry open their file cabinet using a crowbar just to check out the sales that they were doing and I found out that they were lying to the bands and me about the figures. So I left the company last June and later the company folded. But now they're back as some idiots in the scene started helping them as the pay is good enough for them to support their daily living.

The label is now being called as Asylum Records and they have started to sign bands and acquiring licensing deals from foreign companies. When I first started Sonic Asylum I've contacted We Bite Records in Germany, First Strike in England and several other labels for licensing deals. We Bite and First Strike were really interested and offered us some good deals but when I found about the hanky panky business the label was orchestrating behind my back I stopped all the communication but they still have my files on these labels when I left. Last week I heard Asylum Records is again dealing with We Bite for licensing deals and I am worried sick by it. Labels like We Bite will be ripped off, I'm sure of that. Hopefully I can warn them in time but this goes to all other labels being approached by Asylum Records, just ignore them or better just rip-off this evil company. There are two other labels that you must be wary of are Dark Journey Records and SMP. Last year they were concentrating on death metal releases but now they are looking for punk stuff. Carburetor Dung is signed to VSP and VSP is another label that is making a lot of money by "helping" out the scene. They are now releasing a lot of Earache, Peaceville, Nuclear Blast products for the local market. So far I couldn't say for sure if this is ripping off the foreign labels but the royalty for Carburetor Dung is just 1 Malaysian Ringgit (US$ 1.00 = RM 2.60) per cassette so go figure. That amount is just a fraction of their wholesale price of RM 9.50 for retailers.

What I'm trying to say here is that DON'T DEAL WITH THESE LABELS IF YOU DON'T WANT TO GET SCREWED! Take heed and thanks for reading this. Hello to all that have written to me since the last few years, please get in touch 'cos I'm back! Thanks to Ian MacKaye and Fugazi for their brilliant show in Singapore on 8th November!! To all at MRR and similar punk people all over the world, Rock on!

Joe Kidd/ 36-A/ Jalan Ang Seng/ 50470/ Kuala Lumpur/ Malaysia

P.S. I'm still doing *Aedes* fanzine, organizing shows, playing in Carburetor Dung/ Deflowered/Zink and soon running a D.I.Y label called A.G.E or Alternative Garage Entertainment. Those running record labels please send me your advice and tips, whatever......

Dear MRR:

I just finished reading the review of The Guilt's 4-song EP, *Ruckus in the Cellar* in your November issue. Neither myself nor any other members of the band have any sour grapes to chew.

Actually, we're thankful for the exposure your publication offers — good or bad. How goes the old saying, "It is better to be spoken of badly than to not be spoken of at all."

Each reviewer has his or her own tastes. Had another individual drawn our effort, a substantially different (better or worse?) opinion could have been written. What prompts this letter is the irony produced by the juxtaposition of the reviewers comments next to our personal experiences.

I quote, "Could have been a punk band once, but sounds mighty like a bar band to me." Washington, Pennsylvania sits in the southwest corner of the state between Pittsburgh and the West Virginia border. Bar bands here, with few exceptions, fit into certain categories; they play country-western, they play AOR top 40 or they play at being rock star musicians. This is what brings people into the bars. Although, we have, on occasion, strummed-up a Social Distortion-esque shitkicker, we plead innocent to the other charges. We may sound "mighty like a bar band" when listened to on the west coast, but in good ole Wash PA we don't often get a second chance to play. "That shit's too loud, turn those goddamn guitars

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down." "Do you play any (insert AOR group here.)" "All originals, huh?" To quote our own song, "L.A.M.F: Washington, PA," "It's a backbiter bar scene, there's no where to go."

Some may say, "Go to Pittsburgh'!! We've been there. If you think you know something that we don't, please share it. I'll save our personal tales of horror for another letter.

We're not too troubled though. We practice, write and record. We have two vinyl releases and over fifty songs (maybe way over, I haven't counted them lately) lurking about on tape. If you're interested in hearing some of it let us know.

Some final comments about the review: We weren't insulted by the Cheap Trick reference (although we re puzzled as to which cut inspired the comparison). The only thing we vaguely remember about Men Without Hats is a quirky video (merely that it was quirky) and a derby with the universal NO symbol over it, which constitutes a great endorsement for marketing over product but did not influence our writing. Post '67 Who??? And lastly, Bill-E-Boy swears that he smokes Salems and drinks Stoili whenever prudent. However, the voice is what the voice is and he affirms that he pushes his personal growl threshold the best he can.

I just had a thought: Maybe the reviewer meant "mighty' as in powerful" ... powerful as a bar band." Maybe not..
Glenn Eustis c/o Teutones Productions/ 240 Winona Ave/ Washington, PA 15301

Dear Readers,

Ok, I would like to talk to all y'all about a big festival I am trying to plan for early this summer called the Crusade! fest. The idea behind it is as follows. Imagine a huge several day festival (a long weekend to a week depending on how many bands I can get) with a great diversity of music that really is more than music. Imagine getting up in the morning at whomever's house you are crashing at and gathering in downtown Tucson with a whole bunch of other punks from all across the country who have gathered for this event. Drinking coffee, eating donuts or vegan oats or whatever happens to be your pleasure. Then we get down to business. The crowd divides up into smaller groups to attend to the days volunteer work. Some people are donating blood or plasma, others are going to help clean up Reid Park. The few with cars may be part of the crew organized to go pick up recyclable or canned good donations. Others go off to volunteer at hospitals and homeless shelters. When they are done their supervisor gives them a little wristband that is good for free admission to that night's show. Those who did not feel like volunteering that day can still attend, but they have to pay admission (probably about $5.00). Whoever the first band is plays their set and everyone applauds. While the second band is setting up a few items are auctioned off. A large stack of donated zines goes for $5, a copy of the Quicksand 7" on pink vinyl gets $8 and a beautiful piece donated by a local artist is auctioned off for $25. Sure it may seem silly to buy an autographed Down By Law 12", but it is all for fun and more importantly, all of the proceeds from the auction are going to a local battered women's shelter. Then the rest of the bands play and a few items are auctioned off between each set.

Romantic? Yes. Idealistic? Yes. Possible? I believe so. I mean, Tucson is only a few hours away from Southern California, and if kids are willing to drive from Indianapolis to New Bedford, MA for a three day sXe festival that is little but music than I do not think people will have to hard of a time getting out here.

But I can't do it alone. Most importantly, I need bands to play. Without the music, I doubt more than a handful of the most altruistic people would show up. I am looking for any sort of band that is willing to play, but there is one catch. Due to the nature of the show (If all goes well no one will pay to get in, although the community will be a much better place) and the fact that all of the money for renting a space will come directly out of my pocket means that I cannot offer any guarantee. I'll let a completely unheard of band play right next to Screeching Weasel or even a new major label band like Rage Against The Machine, Sick of it All or Bad Religion as long as they were willing to play for no monetary guarantee whatsoever. Punk, sXe, grrrrl (was that the appropriate number of 'r's?) emo, grindcore I do not care. All are allowed to come and play. What I will guarantee for bands is a place to stay during the fest, and probably some food on the night you are playing. If any money is made it will be split up equally among the bands based solely on driving distance to pay for gas, not on which band supposedly attracted the most people to Tucson or who has to pay for a new video or whatever. What I need from everyone reading this is to get the word out on it. If you are in a band or know someone in a band I need to receive letters (and preferably some sort of demo tape) indicating that you would be interested in playing the Crusade! fest. Even if you are not in a band I need to receive letters from people telling me that they are interested. I do not want to spend last years wages renting a hall, try to coordinate volunteer organizations and get bands to drive out here from Alaska if no one is going to show up. I hate to sound like I am delivering an ultimatum but I must say if I do not have enough bands and at least 250 people planning to attend (although I am hoping to get near a thousand) by April than I will have to cancel the entire thing. So either way if you are planning to come let me know. I will also need things to auction off. If you have anything to donate send it this way or bring it with you. Forget about trying to trade through the classified of MRR, this is for a good cause. Obviously the items that will receive the highest donations would be rare 'collector's items like limited edition colored vinyl records of popular bands, but even a demo tape of your own unknown band or a copy of your zine will help. I will also be trying to organize a list of people in Tucson who would be willing to put up total strangers during the fest and a similar list of people attending from far away who will need a crash-space. So if you are coming from far away as I have said before, write to me and let me know so I can try to hook you up with a place. The same applies to car-pooling. So that is it. I think. I believe I have covered everything. I could really use any advice people have for me about this. And most importantly, even if you are not in a band and cannot attend and have nothing to donate to the auction, get the word out. Copy this and put it in your 'zine. Tell your friends, tell your enemies, tell your mom, tell my mom. Any comments, questions, suggestions or dead fish are always welcome. Write to me, the Infamous Dave Grenier at 3202 N. Country Club Apt. #28b/ Tucson, AZ 85716, or call (602)325-6798, or e-mail dgrenier@ gas.uug.arizona.edu

Dear Maximum Rock N Roll readers,

Jason and Steve here from St. Louis, MO. We do a zine called *Trouble In River City* But Thanksgiving weekend, the real trouble was in the Windy City, Hog Butcher to the World: Chicago.

We drove up with some of our pals to hang out with some of the Underdog people and go to the grand opening of the Dummyroom, Joey Vindictive's record, video, and t-shirt shop. To celebrate the store's opening, Vindictive had set up an all day, eighteen band, one-dollar show next door at Isabel's Grand Finale, still somewhat trashed from the infamous

Letters

MDC show in June. We got there around 4 pm; four of the bands had already played, and things were at a sort of lull since one of the bands had cancelled.

We milled around in the tiny Dummyroom waiting for Los Crudos to play their 4:30 slot. Suddenly, the calm was shattered by an abrupt cry of "Fuck you, Ben!" or words to that effect. We looked up to see Paul Think bolt out of the store, an angry Ben Weasel hot on his heels.

For those who aren't too familiar with the players in this little drama, let us explain: Paul Think is an anarchist rapper closely affiliated with the organization Collective Chaos. Ben Weasel and Joey Vindictive are frontmen for two pretty popular Chicago pop-punk bands. Neither is lacking enemies in the Chicago scene, but perhaps because of their greater success, more people are willing to make excuses for Ben and Joey. Paul is especially disliked in certain circles. Anyway, if it wasn't already apparent, Ben and Joey hate Paul and vice versa.

Ben and Paul carried their chase all the way down the block into a busy nearby intersection. Numerous onlookers (Jason included) followed, and by the time Ben had control of Paul, Joey Vindictive and a couple of confederates were on the scene. Ben was barking to the others to get Paul's mace out of his pocket, which Paul had apparently sprayed in Ben's eyes. As Ben and Joey hauled Paul Nelson-style back to the club, Joey shouted invective, squirted Paul with the mace, and at one point tossed Paul's hat over a fence. Meanwhile Paul was protesting his macing and shouting that "it was a fucking joke." Evidently, the incident that sparked all this (back in the Dummyroom, that is) was Paul throwing a pie at Ben.

The group reached the front of the club, and Ben and company shoved Paul up against a car. Paul, whose glasses had fallen off, was pleading for someone to get him some water for his eyes, repeating that "it was only a joke". Ben took the opportunity to take some cheap shots at Paul's back. Joey said something like, "Do you think this is funny?", and started squirting mace in Paul's eyes, to Paul's obvious agony. A couple burly guys, who had helped Ben apprehend Paul, now interceded to stop Joey from macing Paul. Joey then turned his attention to calling the police from a cordless phone.

One of the burly guys was now yelling at Joey, calling him a "cop-happy pussy," and he and Joey traded insults briefly. A few people were telling Paul to hurry up and leave before the cops arrived (including Jason and that same burly guy), but Ben and Joey would have none of it. Joey said that unless Paul sat right down on the curb, he would kick his ass the next time he saw him. Ben repeatedly shouted to save Paul for the cops. After moments of confusion, Paul and a friend started trotting up the block. Jason followed, asking Paul if he had left anything behind. Paul asked that his jacket be found and brought to him, and Jason turned back toward the club.

Meanwhile, things had gotten pretty testy between Joey and the aforementioned burly guy, and Joey seemed to have completely forgotten Paul. The burly guy was yelling at Joe, saying he was the biggest pussy he had ever met, and that he was "real tough when the other guy can't see." Joe threatened that he could kick the guy's ass, and the exchange degenerated into shouted threats. After a minute or two of this, the burly guy got sick of it and started walking up the street. The guy had gotten about thirty feet away, still exchanging threats and insults with Joey, when Joey pulled a small automatic pistol out of his jacket and brandished it at him. The crowd immediately fanned out, backing against the club and down the street. The burly guy calmly threw up his arms and said something along the lines of, "Go ahead and shoot me," while group of Joe's friends descended on him and got him to put the gun away.

After a few bewildered moments, a bouncer type came out of Isabel's and told everybody to get inside the club. Nobody argued, and the sidewalk cleared. A few minutes later, Los Crudos played an absolutely raging set, short but punk as all hell. When they had finished, a lot of people went back outside the club for air, and were met by police officers who refused to let anyone back in until things "cooled down." Not wanting to stick around in the dark, stifling club, we went outside, hoping that, we would be let back in. After about fifteen minutes, the crowd outside the club had swelled into the street, and the police ordered everybody to disperse. The show was shut down. We left and got something to eat.

So what are we left with? Well, there's no real good guy here, just stupid assholes to varying degrees. However, one thing is clear: had it not been for the gunplay, the whole thing would have been a relatively minor episode, even given the spectacle of America's Number One Punk Rock Hero taking cheap swings at an obviously subdued target and holding him down for his pal to mace. Granted, slinging a pie at Ben Weasel is asinine, and downright stupid at a show where dozens of his friends are in attendance. However, there is no fucking excuse for holding a guy against a car, punching him, and squirting mace in his eyes while he screams at you to stop it, just because he "winged a Ho-Ho at him", to use the words of RobRoy Campbell. We don't care if Paul and Ben have been talking shit about each other, or if Ben is overconcerned for his safety because he is such a high profile figure. I'm sure the cops who beat Rodney King to pulp thought that they had been through a lot of shit that night, and just wanted to teach the guy a lesson.

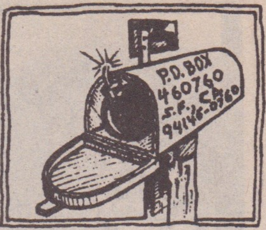
On the issue of Joey Vindictive pulling the gun, well, shit like that pretty much speaks for itself. That is the sort of infantile, macho garbage that ruined shows and scenes ten or thirteen years ago. All it took to mar months of planning and hours of effort by Joey, his friends and the bands was one guy questioning Joey's manhood. (Which, by the way, was in no way proven by pulling a gun.) Vindictive is a good stage name for Joey, but Deranged, Cowardly, Brutal, or Trigger-Happy might be more appropriate. Or perhaps he should simply be known as "Tex."

There will probably be many accounts of this little episode, so let us add ours to the pile. On a closing note, try to find someplace else in Chicago to buy punk records, but if you must go to the Dummyroom, wear some form of bullet-proof armor, and keep any pies or pastries safely concealed. You wouldn't buy records from a cop, so why buy them from people that act like them?

Jason Useless and Steve Persnickety,
Trouble In River City 'zine/ PO Box 5202/
St. Louis, MO 63139

Jason & Steve,

What you don't know is that Think didn't just throw a pie at me. In fact, when he walked into the store where I was working and whipped something at my head (missing by about a foot), for some crazy reason, I didn't stop to inspect said projectile. When someone who's been mouthing off about kicking your ass for four months comes into your place of business, shouts "FUCK YOU!" at you and whips something at you when your back is turned, you go after the person. Well, maybe YOU don't. I sure do. When I got to the end of the block, Think started cackling and told me I better back off because he had six Cobras up an alley half a block away



who, in his words, "will fucking kill you." (The Cobras are the "muscle" of the Latin Kings or the Disciples or whatever the hell gang is running around shooting up their rivals down there). When that didn't stop me and I informed him I was bringing his sorry ass in to the cops, he attempted to mace me, yet again missing by a mile or two. Another shot of mace ended up on my nose and mouth, and while the dope waited for a reaction, I grabbed him. Pat, the drummer from the Vindictives, came over and grabbed his other arm and we pushed him back down to the club (with me kneeing him in the ass every few feet). Now, all his talk about gangbanging and his macing disappeared and he started blubbering that "it was all just a joke". I guess I lost my sense of humor.

I did not take "some cheap shots" at Paul's back. I took one cheap shot at his back, said, "That's what a cheap shot feels like, you fuck" and walked back inside the store. At that point, Joey had just used Think's mace on Think himself. He sprayed it in Think's ears, his nose, an inch away from each eyeball and all over his head. He also smashed Think's glasses on the ground. Tough shit. When you threaten and physically attack someone (that's what macing someone is, dummies), you might get hurt.

Further, the mooks who Joey pulled a "gun" on (and boy, this is a real nice "piece", it shoots water and everything...) did NOT help me bring Think back to the club and in fact were looking for an excuse for a fight, which according to a guy in the Bloody Coathangers and Pat of the Vindictives is one of their favorite pastimes. Also, your comparison to the Rodney King beating is admirable bullshittery, but no more valid than your misuse of the word "brandished". You blame us for overreacting but you see, despite your comparisons, we are not cops. We don't have any responsibility to society to control our tempers.

There were people who were telling me that "Violence doesn't solve anything." They're right. So what? You can bet your ass that the same people would have been cheering us on had it been a skinhead we were beating on (like if the skinheads at the "infamous" MDC show had gotten beaten on).

You should also understand that when Joey called the cops, they showed up five minutes later. Seem strange for Chicago cops to show up so quick for a simple assault call, especially with five squads, two paddy wagons and the fire inspector? It *is* strange. They weren't responding to our call. When they showed up, they looked at me like I was nuts when I told them about my call and ordered me to wait outside. They were responding to a call from someone (they refused to say who) who claimed that an illegal show was going on and that there was underage drinking at the club. Draw your own conclusions. Joey got slapped with a $1,000 ticket for not having the proper licenses (licenses we weren't aware the club didn't have until the cops pointed it out). The cops shut the show down. In the middle of all this, several people heard my call come in over the cop car radio. Beautiful.

Think got off easy. He was able to walk away and come back to the club five minutes later to scream about brutality. He was able to call up the Dummyroom later that night, APOLOGIZE to Joey and then, when he didn't get an apology back, threaten me and Joey with a drive-by shooting, telling Joey that we had no idea who we were fucking with. And he pledged once again to kick my ass which for some reason, he didn't attempt to do when I was alone with him at the corner that day.

Ever since my band was starting out and Paul "Think" Alford was singing in a band called Natas, he's been a pain in the ass. Even when he was following us around to our gigs in '91 and '92, singing along to our songs in the front row, he was creepy. Now he's attempting to bring a fucking gangbanger mentality into the Chicago punk scene and I think it's bullshit. Ask the people in L.A. who shell out ridiculous door prices to pay for the security needed to confiscate knives and guns from people - ask them what gang mentality has done for them.

Hell, I'm glad the little shit got hurt. The truth is, Think got away relatively unscathed, at least in proportion to what most people would've done to him. I'm not a tough guy, but I won't just sit there if people take cheap shots at me. If you would, maybe you're scared or maybe you're just dumb. Either way, don't try to make me a villain for not playing by your hippie pacifist rules. And the next time someone comes around to fuck with YOU, call a fucking anarchist. After all, violence doesn't solve anything.
Ben Weasel

MRR,

Fresh youth energy is one of the most threatening forces to an anti-Earth anti-human system which desperately needs to stay the same. That's why psychiatric lockups of adolescents went up 400% in the last decade. That's why one million students are now given Ritalin and other stimulants - to zone them out in the classroom and make them compliant. But speed still kills.

Youth culture now has an enormous streak of anti-normality. How appropriate that one of the main enemies of youth culture - Tipper Gore - helped write the current "mental health" portion of Clinton's proposed National Health Security Act. How interesting that Tipper recommends drugs, drugs, drugs, drugs, drugs, drugs and electroshock for more and more children. And these are not fun drugs - these are the heavy-duty synthetic addictive brain damaging deadly neurotoxins. Some people might choose to take them, but more and more youth are being forced to take them.

Here's just a brief random sampling of some popular, underground and alternative youth oriented band names, song titles, books, etc, that touch in some way upon this struggle:

Really look at some of these recent book titles about alternative music: *Manic Pop Thrill, Ranters & Crowd Pleasers, I Wanna Be Sedated.*

Suicidal Tendencies song "Institutionalized" is especially detailed and good, about being locked up by the shrinks as a teen "in my best interests".

Other samples: Curve "Cuckoo", Voodoo Dolls "Stuck In Your Head", Aleister Wytch "Noctiphobia", Armageddon Dildos "Homicidal Dolls" (Sire), Morgue "Eroded Thoughts", Strip Mind "What's In Your Mouth", Bad Brains "Rise", Guided By Voices "Vampire on Titus/ Propeller", Slayer + Ice T song "Disorder" from "Judgement Night", Bigod 20 song "Sick" from "Steelworks", 10,000 Maniacs, Medicine "The Buried Life", Crackpots, Rorschach Test, Self-Help Seminar, Ritalin Children, The Beserkers, Crazy 8's, Fearless "Welcome To My Insanity", Headtrauma, Eroded Thoughts "Morgue", Attention Deficit, Hyperactivity Disorder "Impact Wrench". Song titles: Bloodless Unreality, Mondrot, Psychobabble.

And even a golden oldies note...did you know the old song "They're Coming To Take Me Away Hoo Hoo Ha Ha" was recently revealed to be truly written by a psychiatric survivor mocking his incarceration?

If you have other bands & songs touching on this issue, send them to *Dendron News*, which I edit. It's an underground zine that covers "Mad Culture", especially human rights of people in psychiatric institutions. $2 sample copy. Dendron/ PO Box 11284/ Eugene, OR 97440

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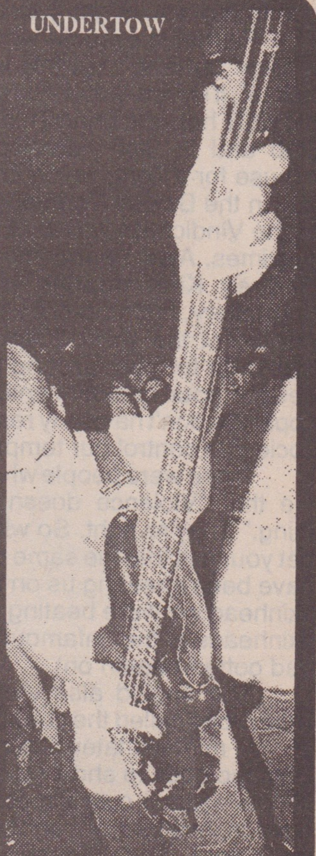

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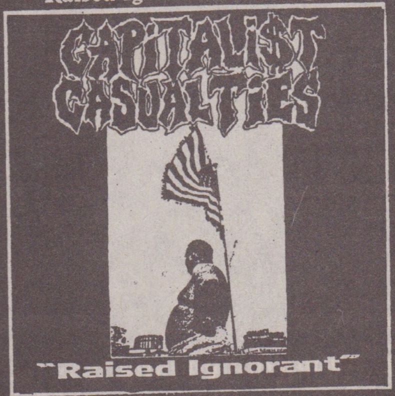

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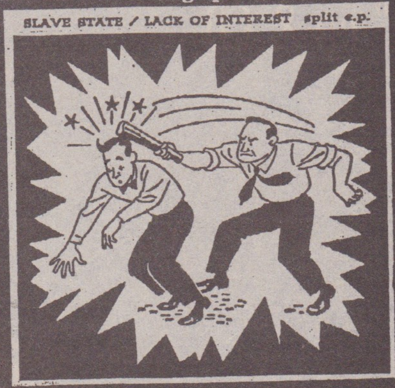

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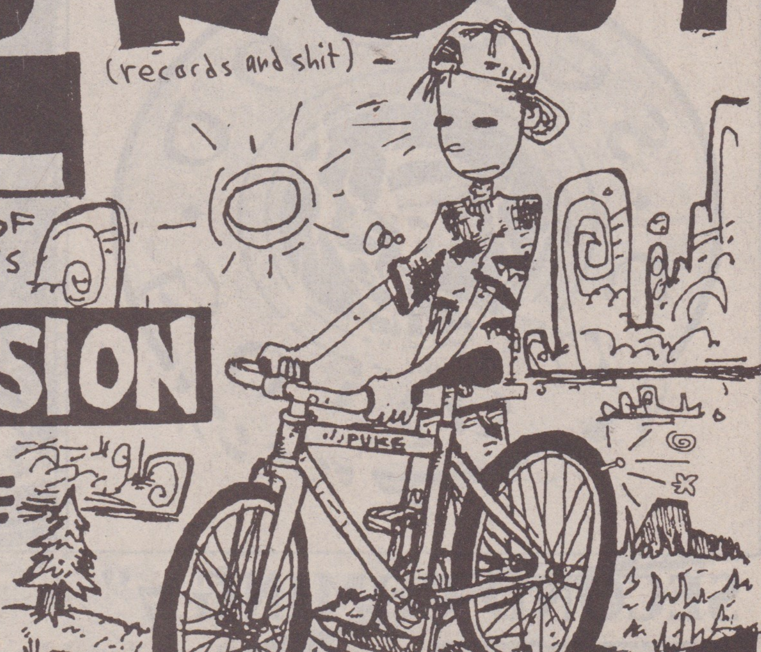

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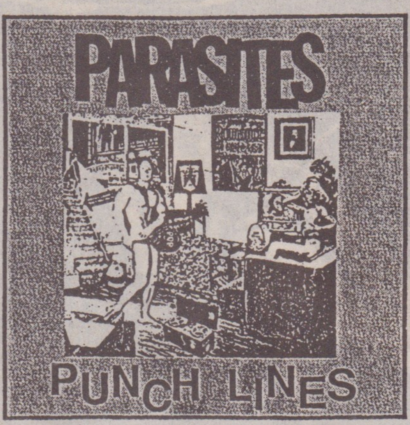

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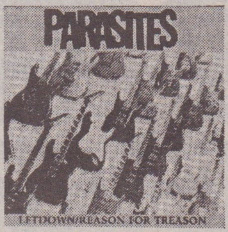

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We drink, or break open our veins— solely to know, solely to know.
—Charles Olsen

Take a yellow pencil. A Mongol number 2 or its equivalent. Hold it in front of your face. Now close one eye. Move the pencil so that the eraser end faces your open eye. Adjust it so the only thing you can see is the eraser and the little metal ring around it. Now move your head up and down, side to side. But as you do, move the pencil at the same time, so you still only see the eraser and the metal band. Every time you move your head say *pencil.*

Imagine that during your entire life, whenever you heard the word *pencil,* you would have seen the same image you're seeing now. You would not know any different. Yellow? You're crazy. Pencil's are pink—with a touch of silver on the edges. Write with the thing? What a joke! It's not even as big a your pinky tip. Sharpen it? How could you sharpen something that's just a flat circle?

You know what a pencil is. You've seen it hundreds of times. You've turned your head and looked at if from all positions. A pencil is a pink dot surrounded by a piece of metal. Anyone who says different just doesn't have a grasp of reality. Weird, huh? But that's how you see the rest of the world.

I was gonna call this *How To Think Part 3*, but it's not as systematic as part one or part two. As a matter of fact, the *system* is what I want to get away from now. Let's try *How To Think Part 2 1/2* or maybe *How To Live.*

By the time you read this I'll be in Thailand with Ms. Lilly. Maybe I'll be dead. The plane leaves on my birthday and It's Korean airlines. Sometimes they crash. This time in Thailand, I wanna go to the hills to see the folks with all those rings around their necks. I want to smoke opium with a tribesman and hold hands with a monk.

I can brag. You already know I've been to forty nine states and cities from Anchorage to Istanbul. That's a lot of points of view and life perspectives. Some people can't do that. They're stuck— one way or another. They're too young or too old. They have no credit cards or are otherwise mobility impaired. But that's not the only way.

It's 1969. Beloit College, in Wisconsin. I'm drinking Everclear. Ninety five percent alcohol, mixed with Thunderbird wine. Nasty stuff. I've finished my sixth glass.

It suddenly occurs to me that I should take my clothes off. Clothes bind us. They destroy our naturalness. Humankind was meant to run naked. Freedom is that ability. The Constitution doesn't make us free. Freedom only comes when you exercise it. Someone has to be first. Set an example. That someone will be me.

I stand in the hallway in front of the open door to my dormroom. I lift one leg to take off my boot, but the hall suddenly shifts under the other leg. I fall. Deciding this is an easier position anyway. I take off my boots and throw them into my room. Next come the socks. As I pull my shirt off, the buttons ricochet against the floor. T-shirt, pants underpants. There I am, naked and free in the hall.

"I'm free! I'm free!" I shout. "I'm a human— not like you vegetables!"

Doors open. Faces peer out. The doors quickly close again. Sometimes somebody laughs.

"Cowards!" I scream at them.

Using the wall as a crutch, I pull myself nakedly to an upright position. I've got to make them face the truth, rather than sit behind closed doors giggling in their cloth chains.

Slowly, I navigate the spinning corridor. Shouting ***Live free or die!*** I pound on a door. They'll never open it— the cowards. I'll knock on 'em all.

"Let me in!" I yell, "I want to make you human."

The first door I knock on opens. That's not supposed to happen. Don't these guys read? It's the third door that should open. Like the third wish, the third try in horror movies. Don't these people have a sense of timing? Being completely unprepared, I fall on the floor of the strangers room.

"Er... Mykel," says a young male voice somewhere in the vortex above me. "Did you want something?"

I lay on my stomach on the floor. My cheek presses against the institutional rug. I open my mouth, but I don't speak. Instead, the wine and Everclear rise up from my belly. A warm sticky liquid covers the side of my face where it lies against the floor.

A pair of hands kneads my naked back.

"Mykel get up! You got to get out of here! I'm gonna call security."

Get up? I don't know where up is! I do, however, know what ***security*** is. I slowly crawl backwards, out of this guy's room, dragging a thin sheet of vomit between the side of my face and the floor. Somehow I end up in my own room. The next morning, I don't feel so good.

Was I embarrassed the next day? You bet I was. I hid for the entire week. Every time I heard laughter, I imagined they were laughing at me. Do I regret getting so drunk? No! For that moment, I saw the world in a way I hadn't seen it before. It was a way no less valid than the way I see it every day.

Another time: I feel the third chill. There's always three of 'em before I get off. It's a warning. I can put myself someplace where I won't be a pain. Where I won't embarrass myself. I learned my lesson.

It's not my first LSD time, but it's one of the first dozen. Strong stuff, I think to myself, as the flyspecks and cracks in the wall begin to organize themselves into a coherent pattern. Mom! What're you doing in my wall? I never noticed you there before.

There's a knock on the door. It's Joey. He's from Nashville. He's the one who told me the dooji was heroin. He's also the one who brought me this acid. He's taken it too.

"You know," I tell him, "I just thought of a plan to save the world."

"Sure you did," he says, "lets hear it, but I bet it won't work."

"Of course it'll work," I tell him, "It's easy. First we decide why things are so fucked up..."

He looks at me, then traces a question mark in the air with his index finger. I follow the trail of the finger as it strobes through space. It's the most beautiful finger I've ever seen.

"Differences," I say, "all the problems in the world are caused by differences. Whites against blacks, Arabs against Jews. The only way that people know who to hate is by how they're different. If everyone was the same, then you could never figure out who to hate."

Joey has taken out a piece of Juicy Fruit gum. I watch in amazement as he removes the paper wrapping, then opens the tinfoil, pulls out the gum, puts it in his mouth, and chews on it. He throws the paper and tinfoil in the wastepaper basket. I immediately fish out the tinfoil, deciding it's too beautiful to just throw away.

"Listen," I continued, rolling the metallic foil between my fingers, "here's the plan: We make everybody the same. Exact duplicate sets of boys and girls. No races, no size differences, nothing. Everyone is exactly like everyone else. Then there'll be no one to hate."

Joey starts to say something.

"I know what you're going to say," I interrupt. "What about pimples? When somebody gets a pimple he'll be different. I got that figured out. As soon as people hit puberty, we give 'em chocolate. Tons of it. Everybody will eat the chocolate and break out at the same time. They'll still look like everybody else."

Joey has another objection. I anticipate it.

"You wanna know how things'll get done." I say, "You wanna know how folks can work and get stuff done if they all look alike. They can slack off. Nobody will know who's working. It'll lead to wearing different clothes. Then there'll be individuals and they'll start fighting again. Well, I got the answer. Five weird guys."

Joey smiles and nods. Taking one eye from its socket. He puts it in his shirt pocket.

"See," I continue, "there are five weird guys who look different from everybody else. Nobody knows it, but they are running things. Whenever anything goes wrong, they take the blame. Since people need someone to hate— they've always got the weird guys. Once a month, the weird guys go on TV and tell everybody all the bad stuff they've done. People hate them instead of each other.

"In order to get out this hatred, everybody has a button in his pocket. The weird guys ask them not to push the button. They tell them that doing so will cause them immense pain. Everyone who pushes their button will give them the weird guys an electric shock.

"At any one time, millions of people will be pissed off and pushing those buttons. Those buttons, of course, don't shock anyone. They are harnessed to huge turbines. The massive thumb energy drives those turbines and provides power for the entire world. No more fossil fuels. No more radiation. Just hate

turned into pure useful energy."

I reach for the telephone.

"What are you doing?" asks Joey.

"I wanna call the president." I tell him. "I've just solved the world's problems. He should know about it."

Joey puts his finger on the phone button.

"Ummm," he says, "don't you think you should wait. There might be some problems with the plan you didn't think of. The president may not be ready for it."

I smile at his naivete.

"I thought of that," I tell him. "That's only Plan A. If it doesn't work, I have Plan B. In that one, everyone looks as different from one another as you look from a tree. That way, we'd all be living in our own worlds— no one could bother us..."

I never got through to the president, at least not before the drug wore off.

Were these just stupid incidents? Were they humorous examples of how people loose their rationality while under the influence? No!

Maybe it was embarrassing to be naked and puking in a stranger's room. But I got a glimpse of a world of freedom I would never have known otherwise. I saw the world, repression, fear, in a way I never had before. The perspective was worth the embarrassment.

Maybe it wasn't such a good idea to call the president with my five weird guys plan. But I gained an insight into hatred and conformity that I would never have had if I weren't taking those drugs.

S&Mers tell me how having a fist up their butt or fishhooks in their testicles lets them experience worlds they would've never imagined otherwise. Maybe someday I'll see those worlds. I hope so.

Am I saying you should let someone put their hand into your butt? Am I advocating drugs use beyond the point of incoherence? Am I telling you that you have to sleep in your own vomit to understand the world? Yes! That's exactly what I'm saying. You cannot be a complete human being until you sleep in your own vomit. You don't have to go to Istanbul. There's an Istanbul at the bottom of every forty ounce bottle of Colt 45.

Until you visit it, moving beyond your own narrow concept of reality, you're mistaking the eraser for the whole pencil. Until you believe in more than you can measure, calculate or reason, you will have no concept of the depth of the universe. Until you can drink or drug yourself into mindless unconsciousness, you'll have no idea what it means to be conscious.

ENDNOTES:

—>I forgot to write about this last month, but it's one of my favorite stories. 3 Ohio State grad students were faced with disciplinary action in December when they solicited money at a shopping mall dressed in Santa suits. They were asking for money for *Arm The Homeless.* That organization aims to give guns to homeless people to help them protect themselves on the cruel city streets. Of course it was a prank— with a message about money and priorities. But the local papers believed it and people commented on how "sick" it was. The university deserves to hear from folks who appreciate the action. You might try writing to the President, Ohio State University, Columbus OH This act of genius deserves to be complimented, not punished.

—> A buncha folks got the contest right. Only the first one won the prize. The answer: Them are ducks. Them are not. Oh yes they are. See them wings? Well I'll be, them are wings!

—>*I Wish I Thought of That Dept.* A greeting card company called *Brazen Images* [269 Chatterton Parkway, White Plains NY 10606] makes cute greeting cards with naked people on them. Nothing out of the ordinary there. BUT on the back of each card there is a little notice: *Send us your naked & nasty picture with a model's release and we'll notify you if we can use it!* Can you imagine the stack of nudies these guys have!!! Wowie zowie. Not only that, but they can use 'em in any way they want. Once the suckers sign a model's release, they've lost all rights. I think I'm going into the greeting card business—hmmm how 'bout "greeting videos." I bet they've got a better collection than Aaron at THE PROBE (who, by the way, slammed my band and my zine in his last issue— and better make up for it by sending me copies of some of HIS videos I've heard about!)

—> A special kiss and a hug to MRR's own Eric Bradford who knows how to put on a show. ARTLESS just played in Vermont in 8 degree weather. We played with THE FAGS (a great punkband fronted by a Ukrainian!) and Eric's band JAZZIN' HELL. Eric paid us $200 *in advance.* Plus he put $40 toward our car rental— and paid for a motel room! Of course, I still managed to loose $200 on the show, but that's ARTLESS.

—> Is it illegal to ask for bootleg computer programs? Nowadays, *everything* is illegal. So I'll just mention I read about this program called *The Humor Processor.* It's an automatic joke writer. The promo stuff says: *You start off by selecting one of eleven proven joke formulas. Then, the program helps you brainstorm, presenting combinations of joke "building blocks" related to the topic you're working on. You'll be amazed how quickly you can create your own original humor.* Mmmmm boy, did you hear the one about the guy who got drunk and took all his clothes off?

—> Because I have a business registered with NY State, I get all kinds of fine mail from folks who buy the state's mailing list. Among these, are various seminars that promise to teach me everything from how to package my mail to how to avoid harassment suits from my employees. This week came an ad for a seminar called *How to Handle Difficult People.* In its promotion, they mention ten difficult types: The Fox, The Stone Wall, The Time Bomb, The Know-It-All, The Fake-Know-It-All, The Bump-on-a-Log, The Whiner, The Bull, The Procrastinator, The Ultra-Agreeable. I thought I was a perfectly difficult person. I'm not. I've never been ultra-agreeable.

—> I guess I should comment on the Alternative Tentacles fiasco. It's only the urethral opening on the entire penis of MRR policy changes— or tightenings.

Here's the story as I understand it. If this is misinformation, I'm sure someone'll write and say so. They always do.

MRR will only review records that are PUNK. It will only take ads for records that are PUNK. If a label wants to advertise a number of records most of them should be PUNK— and the focus of the ad should be PUNK.

The most surprising effect of this was in choosing not to review the recent Biafra/Mojo Nixon record. It was deemed not PUNK. (Too country?) Related was a decision to ask Alternative Tentacles to "tailor their ads" toward their PUNK releases.

Instead of tailoring, AT decided to withdraw its ads completely. Their staff is angry. I've heard some folks have even made *I was banned by MRR* t-shirts.

At least one MRR shitworker has quit in protest. Others have asked Tim to reconsider— to be more open. In response, Tim offered to help fans of unPUNK music start their own zine. That offer included free training.

This is a hot topic of discussion in cyberspace. Many say they're gonna stop buying MRR. The majority feel that if the staff and readership want a more open policy, the zine should be responsive.

As usual, everybody is wrong. What makes a *zine* different from a magazine, is that it is not bound to the will of its readers or advertisers. Lost subscriptions or advertising revenue? Who gives a fuck? A clear vision and reason for being counts— not money in the bank. The essence of zinedom, like the essence of punkdom is being able to tell the folks with cash to shove it up their own butts. If you don't like my zine, start your own and cover what you want. That's called integrity. MRR has integrity for keeping to its vision, regardless of outside pressure. It's staying true to a vision. BUT...

I hate that narrow vision. MRR's foundation was the belief that punk is more than the music. It's an ideal. To restrict people with those same ideals— even though they may have musical differences— is hypocritical.

Personally, I like the Biafra record. It sounds plenty punk to me. (Though maybe not PUNK.) That's besides the point. People like Biafra (and Ian MacKaye) helped create the kind of punk that goes beyond music. They helped create a philosophy and network that is much of what MRR talks about. If Biafra teamed up with ***The New Kids On The Block***, it would be worthy of review. (Though probably a bad one.) You can't preach PUNK as culture if you ignore the foundations of that culture just because they no longer please you.

Second, there's the question of *who decides?* Does *every* record coming into MRR have to go through a screener to see if it is PUNK? Does the needle on the punkometer have to reach at least a 6? an 8? Who decides? Why bother having other reviewers at all, if everything has to go through a preliminary hearing?

There are other questions: What if a band has the party-line spirit of PUNK but not the party-line music? (CRASS, maybe?) Not to review it says PUNK *is* fashion— musical fashion. And that what you say isn't nearly as important as how you say it?

—> *Hustler* has started a new magazine called *Barely Legal.* It's for those who like it young, but on this side of the law. The zine is gonna have a column called 'Hey, Girlfriend!' It's a parody of something you'd see in *Sassy.* The editrix of that column is the famous Ms. Itchie. She wants you to send her bios and pic-

tures of your band if you're either girl band or a *sex positive* band— or both! Write her at PO Box 770, Sherburne NY 13460.

Sarah Zimmerman

I look around the social structure of what punk has become or evolved into and I sometimes don't recognize what I see. For example, many aspects of the Riot Grrl movement has perplexed and frustrated me beyond belief. I fully support anything that can give women confidence. But, I really don't remember a-time when I felt like I couldn't do-something within the structures of punk only because I was a woman.

There were a number of girls in punk in Delaware. We may not have all gotten along like sisters, but at least we weren't pretending to, either. Nadja, Heather and I put on our first show when we were all 16 (Nadja was 15 at the time). We were tired of not having shows, so we rented a firehall, got some bands (Crucial Youth headlined and they were hilarious!!) and fucking did it. And it was packed. We got away with only having to pay to have the ceiling cleaned of the combat boot prints. It was a great night. Heather had some of Delaware's finest shows in her parents living room (OPIV, for one). Karen and Donna were doing the same in Newark. They wanted shows, so they booked Dag Nasty and some others, while going to the University of Delaware.

Us younger punk girls had the older punk girls to look up to; Andrea, Susie and Casey were very punk and very cool. I always admired the fact that they were who they were, and didn't seem to give a fuck about the negative reactions they got from the thick-necked, unenlightened masses. I never got to know any of them very well, but that was mostly due to the fact that I felt pale in comparison. Andrea was the first girl I knew to shave her head bald. I was in utter awe. She was unbelievably beautiful, hair or not. The first time I saw Susie, I thought I was looking at a teenage Debbie Harry, only cooler. She was the epitome of the fashionably punk femme fatale. And Casey was the hardest of the bunch; if she didn't like you, you sure as hell knew it, fast. I have always found that admirable, and it is something that I've tried to foster in myself. Punk honesty.

Starr and Chrissie the look-a-like punk ballerinas. They were real dancers who went to shows and hung out with us. Neither of them had the primadonna, bourgeois attitude one would attribute to a ballerina. They lived in the biggest punk farm house with Bob, one of the most genuinely nice punks Delaware will ever have.

Up in Newark there was Karen, Donna and Laurel. Karen is as close to a sister as I have -found in another girl. Super intelligent, beautiful and strong willed. Donna was another cool woman whom I never really got to know very well, but I wish I had. And Laurel was always the only you wanted on your side in a fight. She was brash and pissed off, and really didn't give a fuck!

Aside from the off in the distance role models that I had like Kim Gordon, Karen Finley (I was an drama geek), Siouxsie Sioux, Angela Davis, Anais Nin, Ayn Rand, I also had male role models who I tried to emulate. Ian Mackaye for his integrity and a voice that seemed to speak a language to which I could relate , a guy I went to high school with named Gordon who could do five thousand things at once (and do them all with ease), Tod who was the punk intellectual/adventurer with the first real good tattoo work I'd ever seen, Bob who could make the worst situations seem trite and showed me a lot of compassion at a time in my life when I needed a friend, Lenny who was irreverent and brilliant and silly all at once, and on and on and on.

I guess the point that I've been alluding to is that I never felt that I couldn't do something in punk. I may have been afraid of being laughed at, but that's not a symptom of patriarchal oppression, that's just fear of failure. I don't deny it's existence, but it has never really stopped me from doing something I had my heart set on. Sometimes I feel as though pro-girl movements, such as Riot Grrl, or others, weaken us to the extent that one would be foolish to look for something (role models/ inspiration) where one has been told-it doesn't exist. I wasn't aware that I didn't have role models, so I found them where I could. I simply looked around me for inspiration. It must have worked because not only am I still here, involved in punk, but so are almost all of the women (and men) that I have mentioned in this little memoir.

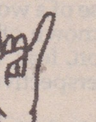
I remember seeing L7 years ago at the Firenze Tavern in Philly. I was excited to see an all girl band, but what was much more of an inspiration was that they were fucking rad! And it wasn't just the opinion of me and my girlfriends; everyone was losing their shit over this band. They were up there doing what they wanted to do, being who they wanted to be, and not stopping everything to announce that they were women; that was obvious! Their talent spoke for itself. That isn't the same for some all-girl bands. I'm refuse to pander to them just because they are girls in a patriarchal scene. If you're on stage and can't play your instruments but your saying things that are important, then do what you're good at; spoken word. But don't expect an audience to listen to you, and pay their hard earned money just because your a woman and you want to speak. I wouldn't tolerate it from a man, subsequently I can't from women, either.

My main fear was in being seen as a poseur/new school candidate looking for validation from the older & cooler rebels. I still go through that to a certain extent. I do acknowledge sexism in the 'scene', but my initiation into the hardcore scene in Delaware didn't include that aspect to the extent that it is discussed nowadays. I have felt sexism later in the sXe scene, which has almost zero female participation, especially in the bands. That might be starting to change.

Was Delaware just super enlightened? I don't know. But I stop and think when I hear people who say. they saw Black Flag at age 11, realizing that they didn't really have to work or struggle to see it, and so they may not appreciate it as much as we did when we got to see a great band. Delaware had no clubs for hardcore bands to play that didn't close down after the first show. And not because of violence, but simply due to the shock of the club owners at the young freaks that came out for a band they had never heard. So, if we wanted to see a big band, we had to travel for a couple hours in any direction. And not all of us had cars. Complications abounded.

I don't want to over romanticize Delaware's hardcore scene, but I do have to say that I look back on those times and see striking differences between now in SF and then there. I'm not playing the old 'those were the days' song, I'm just glad to have such a strong foundation set by all the crazy times and insane people in Delaware.

By the power of Satan...



Lee Diamond

Empowerment. An overused term to be certain, and there are endless things that one might consider personally empowering. I would hopefully never be so arrogant to discredit someone for doing something that they felt empowered them by telling them that they weren't empowering themselves. Empowerment is an entirely personal experience so how could anyone possibly eliminate what someone else feels is empowering?

For me, one of the most empowering things in my life is the creation of music. When Poobah writes a new song that really works, we all get shivers that go up and down our bodies covering our flesh with goose bumps. The creative process is cleansing and purging. If we are successful, we know it by a physical reaction as real as orgasm.

To take the voices inside our heads and transpose them into timbre, pitch, melody and harmony is our version of ecstasy. Lyrics and music can combine to form an opinion that we can present to others. The power of the whole song touches each of us to our soul. We always hope that we can share the experience with others, though obviously it is for selfish personal gratification. I often wonder if the experience is as profound for all people who create music. Though it may sound arrogant, I believe it isn't, at least not for everyone.

It seems to me that there are far too many people who play music too be cool, to gain acceptance, to do what will give them attention, or "to get the babes". I find this incredibly sad. To compound this, I am even more distraught at the the way there is so much of this in punk rock. I earlier said that I wouldn't want to discredit someone for some-

thing that they felt empowered them, and I stand by this statement. However, I feel that there is a line between music empowering someone in and of itself and using it as a vehicle for fame, fucks, and fortune.

It is for this reason that I get angry at the posing asshole fuckos that attach themselves to punk rock without giving a damn about all of the things that matter. I am very selfish. I believe that this scene belongs to those who dedicate themselves to it, who created it, who support it, and live it. It does not belong to the lollapalosers who leach on to it and suck the life out of it. I am possessive and protective. I don't consider punk rock to be an elite fraternity or a private club, but I feel that taking the fashion and musical style out of it for money or any superficial gain is heinous and I feel justified in saying to those who do it, "YOU ARE NOT WELCOME!"

The endless regurgitation of facsimile musicians who figure out the hooks and looks can really disguise themselves well. The tremendous amount of garbage marketed as punk rock on all of the major labels these days is proof positive. To make it perfectly clear, I believe it is technically impossible to be a punk rock band on a major label.

The very creation of punk rock was a stand against entities like major labels, thus I don't see how it is possible to retain the integrity of punk on a major label. This goes for the Sex Pistols, the Clash, as well as for Nirvana, L7, or who the fuck ever just signed.

I don't make any comments regarding their musical style. If punk were simply what you sounded like, then there would be tons of contradictions in a zine like MRR. Is Tsunami punk? They certainly appear in tons of what are considered punk zines, and yet they sound rather poppy and light. By contrast bands like Born Against, Citizens Arrest, or Rorschach have more in common with thrash metal with all of their E-mutes, growling vocals and the like than they do with what most people think "punk" sounds like. What about Nomeansno? They occasionally sound like out-takes of Frank Zappa, which again is probably not what most would consider punk rock. It goes on and on, but I feel it is safe to say that there is no certain musical style that defines what punk rock is.

In that respect punk rock has nonaesthetic qualifying agents that do not apply to other musical styles. Heavy metal will probably accept anyone who has long enough hair and a Marshall stack, as evidenced by the differences between a band like Sepultura and a band like Poison. Metal has a vague style and look that will qualify a band as metal, but the differences of looks, styles, and sounds of punk bands is far more diverse.

If you were to isolate the politics of punk rock, I guess you would find the majority of it to lean to the left and to be rather anti-government and pro-freedom. Often, but not necessarily. There are certainly plenty of punk bands that don't talk or deal with politics at all and spend a lot of time singing about drugs, romance, and even open-heart surgery. There are also bands that are considered punk that have a political perspective not unlike the Hitler youth. Strike politics out as a qualifying agent.

So, the only real tie that binds is a certain ethic. This ethic is the retention of the self, the refusal to give in to pressure, the gumption to go it alone, the will to remain independent and control one's own destiny.

There are things that can not exist in an environment where there is someone who holds a contract over your head which says that they own your creations, that they can refuse to allow you to perform or record a song that YOU wrote. There are things that can't happen when you are legally obligated to produce product ($$$$$) whether you feel inspired to write good songs or not. There are things that don't coincide with a philosophy that views bands as profit potential, and not as artists.

There are certainly valid musicians on major labels. I still whip out my old Rush, Genesis, Charlie Parker, Indigo Girls, Peter Gabriel, John Coltrane, Mahavishnu Orchestra or Black Sabbath records, tapes and CDs if it is what I am in the mood to listen to. I don't think that signing to a major label equates automatically with shitty music, but I do believe that it automatically means it isn't punk.

For those who stand against major labels to the degree that they don't want to have anything to do with them, I applaud their effort and their integrity. Perhaps I have some double standards, but I believe *everyone* does to a degree and I listen to what I like. If there is a band on a major label that I like, I'll tape it so the majors don't get my money, but I'll still listen to what I consider to be good music. Particularly considering that there are very few independent labels for certain styles of music, namely jazz and classical.

Nevertheless, to not confuse the issue, punk means independence. When you look at the diversity of musical styles, ideologies and interests of "punk", there can really be no other conclusion. This is the empowerment for all bands who play and believe in punk rock, beyond the musical experience.

For us, our music is empowering, but the fact that we put out our own single is also empowering. We book all of our own shows, network with other bands, promote ourselves in what we consider fair and ethical ways, and do what we can to get our music to more people. We have just about finished work on our first full length which should be out by the time you read this, and this was perhaps the greatest feeling of empowerment that we have ever felt.

Truthfully, it would be nice to do a little less legwork and write and play more in exchange. We would be happy to do this if we could find people to put out our records or book our shows when they understood our philosophy. Granted, a nice sized independent label and a talented booking agent would make our lives easier but not having them doesn't incapacitate us.

To me, punk is rooted in independence. This is the integral part of what I feel defines a punk band. It is the limiting factor that prevents a major label band from being punk, regardless of hair dye color or menacing glares. It is also a source of despair in another facet of the whole debate. Bands who are using the scene while they can without any real attachment to it, beyond a money and ego level.

There are numerous examples of this. Bands that will rip you off faster than they would help you out, bands that get off on being the center of attention but don't give a shit about the punk scene or underground or grunge or whatever beyond the level that it is useful to them.

In my eyes, all of the punk bands that signed to major labels used the underground when it was their only audience and when larger avenues opened up to them, it was "See you later, I got Sony on line 2." This is opportunism in the sense that they exploited the underground for money and recognition until they got a better offer.

There are plenty of bands who seem like this even before a label is ready to sign them. There are bands that I have dealt with in my own experiences who I can see this in already. There are bands that have ripped our band off for money, cheated us out of trade shows, or who have canceled shows on us at the last minute, just because they didn't feel like playing. We have dealt with egos and attitudes that are incredibly out of proportion with the alleged talent.

Part of the despair I feel lately is not only that the majors are trying to swallow up the underground, but that a large part of the underground's reaction to it is to act more and more like the major labels. Now, you can't entirely trust some of the supposedly independent labels and distributors. Between the shady history of Dutch East, the shady dealings of Caroline or Sub-Pop, the folding of Rough Trade and impending doom of SST, what's next, and what left? Not to mention the clever disguises of major label subsidies, and the vague ties a growing number of independents have to major labels (e.i. Matador, Sub-Pop, Triple X, Restless). .

It seems that there are far too many people who are taking the fashion, and cliches and superficial components out of punk rock and forgetting what is important. The retention of the self and refusal to give in to pressure seems to suggest that cliques and fashion, and peer pressure doesn't belong. The will to remain independent seems to suggest that we should all work together, help one-another, and support one-another, not back stab, malign, and fuck each other over. There seems to be a lack of recognition for individual effort and a lack of respect for those that do it on their own. A band has to get an established label to put out their releases before they merit any credit.

Bands that follow formulas and latch on to the punk scene can't very well be Independent if they are so worried about gaining social approval. There is no empowerment if you are doing this for the fringe benefits and not for yourself. Furthermore, if majors and independents have fewer and fewer distinctions from each other then what is the big difference with whom you release your record with?

I find punk rock to be a very powerful force. To me, Poobah's music is the most cleansing, purging, empowering music that I have ever heard, because I know the story behind it, the hours that went into honing the songs, the message of the lyrics, the meaning of the message, and the empowerment that came from it. I know that to me, this is what punk rock is all about.

If you have any insight into this whole mess, I sure would appreciate your opinion.

Mike BS.

Various thoughts have hit me since the occasion of seeing the film "Reservoir Dogs." It's a violent movie, and I was warned beforehand that it was violent. I tried to prepare myself for this, but found that unnecessary. How little all the blood and shooting affected me (or registered at all) was surprising, and rather disconcerting. Has watching too many violent movies brought me to the point where I can just see people getting shot right and left and treat it as if it's a commonplace experience that I've seen all my life? Or was it merely that I've gotten so used to the motion picture experience that I can separate "real-life pain" from "fake pain." It is obvious that these people are actors, and they're making a lot of money by being in these roles.

There is another issue that rolled around, and that was the status of "gangster" and "gang" given by American society. Italian gangs, black gangs, Hispanic gangs-what power and prestige are granted to and lavished on these units by the American public. What is it about gangs, about mafias, that fascinates us, that makes us want to watch movies about them and their lives. Is it their alienness, their difference from ourselves? Are they our "freaks"? Is there a certain element of danger that draws us to them-safe danger, since they're only on the screen, right? Roller coasters get larger and more elaborate as years pass, to further push the American consumer to points that he or she has never reached before, all in an effort to keep up with what form of fear is the most current. To keep up with the need to be scared. Perhaps all of that, combined with the tough guy image portrayed, and the modified sense of morality which is so easy for us to project ourselves onto. "See! They don't have to worry about their lives, or being protected by the police and the courts! They make their own rules, live by their own laws, protect themselves!" Conveniently, it fits into our modified sense of morality. They, too, can be the underdogs.

Is there a secret 'brotherhood" inside all of us, yearning to break free, which can only he released and expressed (in a forum which won't require us to do hard time) through this subtle acceptance of gangsters as cultural heroes, rebel without a cause? Is this how we break free? Is this our internal stuff?

"At Gansta Heaven, you can leave the fighting to us." Easy. No requirements. Nothing ventured, nothing lost.

Perhaps the popularity of the genre, then, is in fact based on empathy. Sad, if you really think about it. But then, it's easier not to.

Reservoir Dogs turned out to be an okay movie. Lots of people got shot, tortured, etc, in a Scarface-esque/Gansta-chic type of way, but somewhere down there was character development, suspense, intrigue, some good acting. Fits in with all the other similar movies that have been coming out recently. Paints a pretty picture, doesn't it.

For truly, now and always, what we hate, what we fear, comes from within ourselves. We just can't keep running away from that.

OH HELL, OH SMELL, IT'S KATY ODELL !!!

I'm trying to decide whether to write about some serious social issue, or to prattle on about my personal life. Which would you prefer? I know you're tirelessly fascinated with my glamorous lifestyle and daily triumphs. And, of course, I know you hang on every word pertaining to my sex life. It's perfectly understandable, really, because I know for a fact the world really does revolve around me.

OK, since you obviously insist, I'll tell you what wacky hi-jinks I've been up to lately.

I may have told you before that I'm pretty damn picky about the men I like. You see, I only want men who don't want me, and there just aren't too many of those. But I think I just may have found Mr. Perfect. He's no sensitive man, of course. He's self-reliant, ruggedly handsome, taciturn in nature, and smokes filterless cigarettes. More importantly, he's practically oblivious to my existence. Well, he was.

Kids, get comfortable and let Katy tell you how *not* to go about getting yourself noticed.

I met this guy over a year ago, on my birthday. I was at my favorite bar, getting just about as drunk as I can stand to be. I remember at one point, I was standing on a bar stool, demonstrating at the top of my lungs that all of Emily Dickinson's poems can be sung to The Yellow Rose of Texas. (This is a fact, you know. Try it for yourself sometime.) He was at the bar next to me, and seemed less than amused by my antics. I thought he was a jerk at the time, because he wasn't so hot that he could afford to ignore a goddess like myself. Over the next few months, I saw him around more and more. Somewhere along the line, I decided that precisely *because* he could ignore a goddess like me, he was pretty damn cute. You know the kind of looks that you can't decide are really attractive or not? You start out thinking that they're weird looking, and before you know it, they're irresistible.

When I saw him, I'd go up and talk to him, but I never really felt that I had that much to say. I pretty much just stood there looking stupid. It was embarrassing. I saw him around infrequently and for long stretches would completely forget about him.

In the past month or so, however, he's been around a great deal, and I suddenly went from merely fancying him to a full-on obsessive crush. I went to places I knew he'd be and planted myself firmly in his vicinity. I managed to get rides home from him and to some degree ingratiated myself among his friends. In true Jr. High fashion I made it known to all of his acquaintances that I was keen on him.

It actually appeared to be working. If he knew he was being stalked, he gave no indication, but rather seemed to greet me as someone he expected to have around for the evening. I was just as thrilled as could be. I told my friend Damon "I'm so fucking happy, I'm content just to bask in the glow of infatuation." You see, it had been so long since I'd felt like this that I'd begun to think my jaded little hooker's heart couldn't get it up any more. Mr. Perfect made me feel like an awkward, tongue-tied ding-a-ling, and I loved it.

I'd gotten used to being in complete control around men. I know the way they think and am pretty adept at enthralling them completely. Mr. Perfect's chief charm, however, is that he's an enigma. He doesn't act the way he's supposed to. I saw no indication of him even having a libido. So, when he actually asked me to call him and hang out with him, I was not only thrilled, I was pretty amazed. For someone as reserved as him to suggest such a thing was, I thought, a pretty prime indication that he was interested.

So we hung out. Nothing thrilling happened but when I was leaving he asked if I could hang out again later in the week. I was pretty much out of my mind for the next two days. When the appointed day came around, I called him and was disappointed to hear the he was too busy for the afternoon, but would I be at a particular bar later in the evening? Also, he would have liked to have called me earlier, so could he have my number? He said "I'll either see you tonight or talk to you tomorrow or something." As disappointed as I was, I was pretty damn elated.

Early in the evening, I went to my girlfriend's house. I asked all my friends their opinion on the situation. They all said "Don't go up there tonight! Make him call you!" Then Rachel came in and I asked her what she thought I ought to do. What I really wanted was for someone to say "He's obviously crazy about you and you should go up there right away." Rachel came through for me and said "Go for it, honey!" Then a funny thing came up. I was describing him to her when all of a sudden she said "Hey! Does he look like Mr. Pink in Reservoir Dogs?" "Why, yes, he does!" "OMIGAWD! That sounds like that guy I went home with last May." I shrieked "NO!" and about died. She started laughing and said that she'd gone home with someone and it was the most God-awful sex she'd ever had in her life. I vaguely remembered her coming home one Sunday morning and saying that she'd met some guy at a party. We'd laughed all through breakfast at her description of The Worst Sex Of A Lifetime. It was a pretty vivid description, one I'll not repeat here because if my male readers were to find out how women talk about them, it would render them impotent for the rest of their lives. We couldn't be certain that it was the same guy, but the physical description matched perfectly - right down to the kind of hat he sometimes wore.

Rachel went with me in order to ascertain whether or not he was the same person, but he didn't show up. Also, he never called

me the next day. Now, up to this point, I had never called him without his having asked me to do so, and it was only through an extreme force of will that I restrained myself from calling him now. However, I did drag my friends to places where I thought he might be (Thank you, Suzanne) and continued to hang around him when I saw him. No further suggestions of our getting together were forthcoming from him, and I alternately told myself that he had lost whatever interest that he may have had; and that I was simply reading too much into it and was really on no worse footing than I had been a week earlier. (Meanwhile, I was still wondering if he was Rachel's Rotten Lay.)

I now wish that I could have left it at that, but subtlety is not my forte and patience is a virtue I don't possess. If there's one state of affairs I simply cannot tolerate, it is ambiguity. I'd rather fuck something up for certain than not know either way.

Thursday night, I was at the same bar, talking to my friend George. George knows Mr. Perfect and knows I've liked him for a long time. I was talking to George, and he was sympathizing and telling me that Mr. Perfect was probably the vaguest person he'd ever known. "You have to hit the guy over the head with a brick, Katy." "But I don't see how he couldn't know I like him," I replied "I've made a point of telling every single one of his friends that I think he's swell. My ex-boyfriend's ex-girlfriend's best friend even came up to him at work and said 'I hear Katy likes my friend.'" George then promised to see what he could do. Meanwhile, I was getting pretty damn liquored-up. In walks Mr. Perfect. Things were going on in their usual way, only I was getting quite a bit drunker than I usually do. If I had been a little more perceptive, I would have realized something that could have saved me a great deal of embarrassment. My period was about due. I was in the throes of PMS! Not only does alcohol affect me more severely, I tend to do horribly impetuous things. Ah, well, such things are always so much clearer in retrospect.

Towards the end of the evening, George came up to me and said he'd told Mr. Perfect that I liked him. His reaction, according to George, was one of complete surprise but not unpleasantly so. "Surprise?! He really didn't know?" "Katy, I'm telling you, you have to hit the guy over the head with a brick!" I resolved suddenly to do just that.

When the bar closed, I'd planned on hitting Mr. Perfect up for a ride home. I was going to say something to him, something like "Excuse me, but are you really dense or just impotent?" However, by the time I made it out to the sidewalk he had left.

Not about to be deterred, I hailed a cab and instructed the driver to take me down to Mr. Perfect's house. I remember feeling elated and scared. I thought to myself "This is weird, I'm just drunk enough to do something like this. I could really regret this, but I'm gonna do it anyway."

I went up to his door and pressed his buzzer. When he came out, he let me in and just kind of looked at me strangely. He was wearing a hat - one that he had not been wearing earlier. As a matter of fact, he was wearing the same hat that Rachel had described. Not only could I have taken this as a somewhat portentous omen, but had I been thinking, I would have realized that he was probably about to go somewhere - at two in the morning. But I wasn't thinking at all. My memory of what happened is blessedly somewhat hazy, but I remember that he asked me if I needed a ride home. I said no, I had no intention of going home and then grabbed him and kissed him. I was so fucking drunk, we fell on the floor.

Well, it could have been worse. He didn't recoil in horror nor did he seem to be in any pain. As a matter of fact he kissed me back. I told him everything; that I'd liked him for more than a year and that I was at a loss around him because he was such an enigma.

His response? After he somehow disengaged himself from my grasp, he lit a cigarette and told me that he was very busy, concentrating on getting his business started, not fucking around, etc. What he said really didn't matter, because I say all kinds of things in order to be kind to people. The point was that he had no intention of getting involved with me. He did say, however, "I'm kind of happy, actually," as if he was surprised to discover that. He told me that he had no idea that I'd liked him until George said something to him that night. Then he told me that he was going to give me a ride home. When we pulled up at my place, he said "So, do I get a kiss good night?" Obviously, in some way, he was into kissing me. Or, he may have just been trying to get me out of his car. Like I said, the guy's downright confusing to me.

The next morning, I woke up (still drunk) and snuggled down under my comforter. Then, like a sudden blow to the head, I remembered what I'd done and yelled "Oh Shit! What the fuck did I do?!"

Since then, I've been by turns laughing and writhing in agony. I'm really astounded by my behavior. I mean I really think I've outdone myself this time. My friends, however, are not surprised. I guess they know me better than I know myself.

Well, all in all, I'm pretty happy. It could have been much worse. He could have been like "You're fucking crazy, get the hell out of here." Or, as a friend of mine pointed out, he could have fucked me and then thrown me out. I haven't seen him since, but when I do, I'm sure it will be embarrassing. Even so, I'm kind of proud of myself. I may be a raving nut-case, but I'm a brave one.

10-9-8-7-6-5-4-3-2-1-0 C-O-U-N-T-D-O-W-N TO THE MILLENNIUM

John J. Kohut

Are the TV voices talking to you again? Is Bob Barker giving you instructions? Are you reluctant to leave your home without first wrapping your head in aluminum foil? Well then, this is it. It's countdown time. No goin' back now. Weird is on the march. Best join in or get out of the way. The end times are coming to your town.

Strange behavior, lights in the sky, people stockpiling the oddest things, Virgin Mary appearing all over, unexplained humming, bizarre inventions, maniac animals, the power of reason no longer useful..........Welcome to Weird Central, where you'll find all the essential things you'll need to know to get through the next six years.

Please send all corroborating evidence from your town's newspaper (with the paper's name and date the article appeared please) to me at: CTTM/ P.O. Box 25682/ Washington, DC 20007.

Let's just walk along now and have a good look see. Don't step too close to the edge.......

MILLENNIUM POSTER BOY

Russian ultranationalist Vladimir Zhirinovsky, leader of the Liberal Democratic Party and 1996 candidate for the Russian presidency, has announced that he wants to restore the original borders of the Soviet Union and annex Alaska and Finland; called Romania an artificial state peopled by "Italian Gypsies;" has charged reporters $300 for the first five minutes of an interview [any time thereafter is negotiable]; threatened to destroy Germany in a third world war if he wins the presidency; threatened to have a German diplomat "liquidated;" and warned that Rùssia possesses a top-secret non-nuclear weapon called Elipton which could "annihilate the whole world." His chief deputy, Anatoly Kashpirovsky, is a self-professed parapsychologist who hosted a very popular Soviet television show from 1989 to 1991. The show offered purported demonstrations of mass healings with Kashpirovsky claiming to have made a bald actress's hair grow, cured 72 percent of Ukranian children of bed-wetting, and helped numerous wounded veterans of the war in Afghanistan to regain the use of their legs. The state banned his show, charge-ing that the suicide rate jumped after each episode.

STARSHIP TROOPERS

Responding to a request from U.S. Rep. Steven Schiff (R., N.Mex.), the General Accounting Office has opened an official investigation to determine if the U.S. Air Force has suppressed information concerning UFOs, specifically the supposed crash of a flying saucer in Roswell, New Mexico in 1947. [The incident, a favorite among UFO fans, reportedly involved the Air Force at first issuing a news release on July 2, 1947, reporting the crash of a saucer only to change the story within hours to say that a weather balloon had crashed.] Schiff asked the Department of Defense for a briefing on the matter but was told that all relevant documents were turned over to the National Archives. The Archives of course said that they had no Roswell documents. Said Schiff, "Generally, I'm a skeptic on UFOs and alien beings, but there are indications from the run-around that I got that whatever it was, it wasn't a balloon. Apparently, it's another government coverup."

BOBBITTOLOGY

In January a 23-year-old Florida man used an electric saw to cut off his penis, telling reporters the next day, "I always wanted to be a woman." That same week a 55-year-old Ohio man cut off his penis and testicles using a steak knife. Police found them in a pot in the man's refrigerator. In both cases doctors were unable to reattach the organs.

"Financial astrologers" are predicting a stock market crash or a sharp correction in equity prices in February or March due to the rare alignment of the planets which occurred in mid January. Paul B. Farrell, editor of the newsletter Money Astrology Forecasts & Strategies, says that it's the "tightest concentration of seven key planets" in 300 years. According to Farrell, "We are going to go over the cliff."

Glen Proechel, director of the Klingon Language Camp in Red Lake Falls, Minnesota, is directing the translation of the Bible into the Klingon language from Star Trek. Sponsored by the Klingon Language Institute in Flourtown, Pennsylvania, the new translation will be titled the Klingon Authorized Version.

The village of Bojnice, Slovakia, will host the first international ghost festival on April 30. Jan Papco, curator of the haunted castle where the festival will be held, claims to have already invited the Black Lady, a legendary apparition. "We have already succeeded to revive the spirit of the Black Lady, and she has agreed to come," said Papco. He also noted that several ghosts will be simulated for attendees "who are not empowered or lack the belief to sight" them.

In an attempt to improve the image of its employees, Aquino Airport in the Philippines suggested that workers drop their "sneer and zombie looks" and instead smile at passengers.

OK, YOU FIRST

Engineer Frederick Wood holds a patent on a machine to place sterile gloves on the hands of surgeons. Wood's device is a wall-mounted cartridge into which a surgeon sticks his hand. When he pulls it out it is wearing a glove. Wood said that he has also designed a condom applicator.

JUST LET ME RIDE

Police in Fairfield, Iowa, report that a Ford Escort packed with 15 human passengers (six up front, nine in the back) and four animals skidded on ice and ended up in a ditch, slightly injuring three.

After astronomer Carl Sagan complained that Apple Computer Inc.'s internal code name for a new computer model was "Carl Sagan," the company changed the name to "Butt-Head Astronomer."

IT'S OLD BUT IT'S GOOD

Florida funeral director John Chew has already signed up 137 people to be mummified when they die using his updated version of ancient Egyptian techniques. Chew has shortened the ancient 2 1/2-month process down to 12 days in which he removes, preserves and then reinserts a person's internal organs and then coats the body with polyurethane. While the base price for mummification is $7,700, $26,000 will get you stored in a sarcophagus-like container. Since none of the 137 has died yet, Chew practices on animals. "I pick dead animals off the road," he said.

A 19-year-old science major at Snow College in Ephraim, Utah, set off three pipe bombs on campus to "liven up a boring week."

MR. BAD EXAMPLE

Frustrated about not being able to find a book, a patron of the Cleveland Public Library drew a pistol and fired twice before fleeing the building.

Angry that her husband had incorrectly filled out a mail-sweepstakes application, a 34-year-old Los Angeles woman shot at him, grazing his head. The deputy district attorney said the woman was furious that her husband had "jeopardized her chance to be on national TV" when the prize would be awarded.

Darren Borst, 23, protested outside the San Antonio, Texas, courthouse at the start of the trial of the remaining Branch Davidians who survived the sect's confrontation with the FBI last year. Borst, whose mother died in the fire at the Davidian compound, believes that an "FBI hit team" entered the compund as it burned and shot and killed the people inside, his mother included. He also confessed to reporters that he now wants to join the FBI, "But I'm not sure how much of a welcome I'll get after all this."

When Valujet Airlines, based in Atlanta, offered a contest to choose a new market for the airline to service within a 400-mile radius of that city, suggestions included San Diego (1,887 miles distant), San Francisco (2,135 miles away) Nassau (732 miles out), Bermuda and Jamaica. Other choices, such as Blairsville or Fitzgerald, Georgia, have no commercial airports. Another failed suggestion was Macon, only a 45-minute drive from Atlanta.

Scottish shepherd and seer Swein MacDonald was wrong on all seven predictions for events he saw happening in 1993. Among his predictions were that Clinton would leave office, Florida would be hit with an earthquake, the London stock market would crash and a cure would be found for AIDS. Said MacDonald, who accurately predicted an oil spill off the Shetland Islands, "I haven't lost my touch...- just my timing."

According to findings of Jeffrey S. Levin, an epidemiologist at Eastern Virginia Medical School in Norfolk, more than two-thirds of Americans say that they have had at least one mystical experience. 67.3 percent claimed to have experienced Deja Vu, 64.8 percent experienced extrasensory perception, 28.3 percent reported episodes of clairvoyance, and 39.9 percent had contact with the dead.

AN EARLY WARNING NOT HEEDED

"The nation has been hypnotized by the swaying and gesturing of the watusi and the frug." Jesse Helms, 1966.

Kohut's latest collection of weirdness is "News From The Fringe," co-authored with Roland Sweet, published by Plume and available in most bookstores.

PUNK BOYS RAPE

There like an open raw wound, were these three little words scrawled across the bathroom at Epicenter. "What the fuck is this?" I thought, "Punk Boys Rape? Uhh okay, whatever." Then I realized that those three little words for some unknown reason really annoyed me. I felt my hackles rise towards towards this slogan, I wanted to cover them up with marker, I wanted to write nasty comments other them, I wanted to do all kinds of really petty shit, just because of these three little words.

It's two months later and the bathroom with all its infuriating graffiti has been repainted. The only debates raging in there now is some inane argument between EZ's skinhead contingent about whether Shane McGowan is god and something about the IRA, you can always count on skinheads to have rapier like wit with their slags of "You're a pussy" or "You're a girl" scrawled on the wall; where I would like to mention while taking a leek a gal is forced to stare eye level at anti-cuntdom rhetoric, and a rendering of Mr. McGowan's snaggle tooth mug. Anyway right after the "Punk Boys Rape" slogan went up, a lot of people both male and female got into an uproar about it, and stuff like "Riot Grrl Reading Room" was written on the door, and all sorts of other things, a few of which had a strong undercurrent of misogyny running through them.

Also at this time someone quoted the rape statistics which state that one in four women will be raped in their lifetimes, and that one in three girls under the age of eighteen will be molested. (Although what the difference between child molestation and rape is, I don't quite follow.) Some quick witted person wrote on the wall how that was a ridiculous number, and insisted that those statistics were incorrect. In response to that accusation another person wrote how she'd asked hundreds of women and something like ninety percent had been raped, and maybe if this person was just a little nicer their friends might feel comfortable enough with them to open up about being raped. While I would like to hope that the one in four rate or roughly twenty-five percent of the female populace is too high, this ninety percent seemed outrageous, and either this woman was overstating things a bit, or she hangs with some truly damaged people. It reminded, me of the rape statistic debate raging here in MRR a few months back, which I thought was reasonably interesting from the standpoint that I work for a research company and it's obvious how people you interview lie to you, or how from personal experience one pissed of interviewer why does say over time three hundred plus interviews and falsifies every one of them. Other then that I thought the whole tone of reducing this sort of assault to bickering about the accuracy of the statistics was academic posturing, and made me roll my eyes and groan a lot. So this was like that article come to life at a punk rock record store.

At about this time I went to Florida for a month so I missed the full onslaught of overly defensive graffiti. Being away gave me as it always does, a chance to think about things, in a more objective fashion. Awhile back I put a sticker up on the counter that said "Frat Boys Rape" and that didn't bother me, so why should this. I thought it was maybe because the people I thought who had written "Punk Boys Rape" were responsible for writing a lot of other things which I had found

to be down right inane. Then I thought that maybe I didn't like to believe that the boys and men I associate with are rapists or are potential rapists. Not my friends, uh- unh, no way, no how, no sirree bob.

Anyway so I was out of town relaxing, just thinking about things, when I thought to myself that if someone wrote an inflammatory statement about race relations or animal rights, people would have made a few cracks, but there would definitely not been such an uproar. Then I thought about a conversation I had with a friend of mine, who I happen to think very highly of, and we were talking about a mutual semi-aquaintace, somehow it came up that this person had a reputation for being somewhat racist, the person I was talking to was furious, he started going off an anti-bigotry tangent, and I said that there were some homophobic, and misogynistic incidents as well. My friend stopped in the midst of his spiel, and kind of said "Oh well, that's too bad." and proceeded to continue on about the issue of this person being racist. What I heard my friend and I've heard a lot of other people, particularly white male hets involved in punk say, is that racism is not to be tolerated, fear of queers and hatred of women is just "oh well that's too bad" or to be laughed about when there aren't any girls or gays around to kick their asses. That's when I figured out why I was so angered by that slogan, I had in my own way bought into that whole way of behaving myself. Not that I'd ever sit around and make "fag" jokes, I've never had any time for homophobia or racism, but I'd hear men talk shit about women in a serious way, or I'd buy really sexist records, and rather then being labeled a feminazi I'd just sort of ignore it, or make light of it and chuckle it off. (As opposed to the occasions when I've heard some friend say something blatantly offensive and laughed my ass off because it was so pithy and brutally honest.)

We all seem to tolerate a lot of crap when when it comes to issue that deal with our sexuality, because most of us I suppose are incapable of dealing with it ourselves. So there's a lot of clap trap about what is sex, what is sexy, and what is sexist. I've heard people that I think the world of, shrug off a fucked up incident that a friend has done in the course of a relationship or sexual involvement because you just can't judge how other people conduct their sex lives. That seems like a cop out when you maintain all these high standards when it comes to race issues, animals, and class politics, but when it comes to someone abusing their girlfriend, or boyfriend for that matter, well that's a whole different and unmentionable topic.

Now I couldn't really care about the Epicenter bathroom wars, but I've sort of come to look at the sloganeering, and ensuing comments as a certain amount of insight into the way people in this community think, and it sort of scares me. Blatant bozos I can handle, but people who hide their bigotry behind a mask of political correctness I can't deal with. I've also come to look at "Punk Boys Rape" as a sort of gutsy thing because it pissed a lot of folks off, and besides that, which is good enough in itself, it's true. Whether or not we all deny people in this little village of punk rock camaraderie of ours, do real shitty things to each other, and by aggressively confronting these things, at least it's in the open, and we can deal with it from there.

On a final note: Mykel, Mykel, Mykel, where did you ever get the idea that Suzanne and I said length doesn't matter? Pyramid shaped penises? No thanks, sounds kinda yechy. We simply said that width matters more than length, but that length is somewhat important in either the too built or not dimensions. If you've ever had something slam into your cervix Mykel, you'd understand. 'Sides, you know, we ain't got too many nerve endings up *THERE* anyway. I was going to try to end this column with a really rank and sexually offensive joke, but unfortunately the only joke I know is really long and is just an endless series of puns about monks and dead bell ringers. Alas.

I'm sitting here reading the mercury on the thermometer (actually they don't even contain mercury anymore.... one of the few bits of knowledge I retained from 3 years of pre-nursing before I rediscovered rock and roll). Anyway, I'm sporting a 102 degree fever, I look like shit, I feel like a dog, I can't talk ("Cool, you say"....), my throat's on fire, I can feel every capillary in my head about to rupture, but hey, it's Saturday night and what do I want to do? Climb into bed, curl up and watch Ren and Stimpy? Stay home? Naaaaahhh!! Everything alive moves baby, and for some insane reason, I'm feeling like dragging my ass to Muni, then walking up to North Beach to the Hub of Hubs, the Coolest of the Cool, the Hippest of the Hips, where else but The Purple Onion?

What is it about this place that makes me get outta bed despite of the fact that I'm already undressed and pretty damned comfortable right where I am? Maybe it's because Terror Train is playing tonight, and like the spoiled brat I am, I wantta go! Or maybe it's because Tom the host extraordinaire—bartender—whirling dervish—all around "nice guy" who runs the place treats us all like we are a bunch of his buddies hanging out in the parent's basement for some impromptu partying (and when they get home are they gonna be surprised!) I always thought the place was cool, but it wasn't till I didn't go there for 6 weeks that I realized how much I missed it.

First of all, it's the least pretentious place I've ever been and in this city, that's a big deal, because it seems the tinier this town becomes, the snottier the music and club scene gets. I'm not talking about the so-called "alternative" shit, cause Tim would make me give him his key back if I was....I'm talking punk rock or what used to be punk rock clubs totally wimping out now by selling out to Gavin type bands and then having the balls to cop an attitude about it. Fuck off and die, assholes—hopefully, they'll bite the dust like the bands that are no longer hip enough to play there. Anyway, enough whining already, I don't wanta talk about it mainly because the list keeps getting longer and longer like the ever growing number of bands that said they'd never sign with a major and are now touring with U Fucking 2 or someone just as lame.

Anyway, back to The Purple Onion.......

The first time I heard about this place, believe it or not, was when my mother told me about this dive that Barbra Streisand got her start at before she hit the big time. Anyway, the place was closed long ago and my mom must be spinning in her grave knowing that 30 years later, her Martini lounge would barf itself back up as a 60's punk Fellini movie gone bad......heh..heh.....The first time I checked it out was when Brian Devereaux (MRR reviewer, major record collector fiend...) told me his friend Tom was gonna reopen the Purple Onion....... So anyway, the first time I walked in there I said "Holy Shit, I'm in a time warp and I'm loving it..."

There was this cool multi-colored tinsel hanging behind the center stage straight outta a bad acid trip. The only thing missing was nude dancers with body paint all over them with white go- go boots, suspended from cages. So, I hung out here for a couple of weekends, and since it 's my nature to be completely noncommittal, I decided, well gee, since I been here for the last month or so, I should probably check out some other music scenes since I'm always thinking the grass is always greener on the other side anyway. I went a whole 6 weeks without going to the Purple Onion, but like a hairy mole that keeps resurfacing, this place kept coming back to haunt me.

I missed the regulars, I missed the luxury of being able to wear my dirty grimy t-shirt 8 different times to shows without someone asking me if I ever did laundry anymore. I missed the familiar faces even though I can't ever remember the names that go to them, but mostly I missed Tom's obnoxiousness—but more importantly, the fact that he always keeps the beer flowing as smooth as the club.

I guess the bottom line is that the place is about as punk as punk gets...... so the gist of this whole diatribe is basically "Fuck every other spot cause it's happening here." Lest you think I'm wimping out after all tonight, and hanging at home with this flu....Ha!, I say, "Oh ye of little faith!" Time to bus my ornery self down to North Beach to antagonize some more locals at the Purple Onion.

What a fucked up weekend. Well, in a lot of respects every weekend is fucked up. As a general rule I hate weekends because they require you to have fun or risk admitting that you're a social reject.

Of course as soon as anything, even fun,

becomes an obligation, it's more like work. Speaking of which, I don't know about you, but last month's issue of MRR made me *tired*. It's bad enough thinking about my own job without having to read about everyone else's. I finally ended up flipping through the classifieds to see if there were any new sex perverts advertising for nubile punk rock flesh (there were, though, as usual, none of any interest).

So what was so fucked up about my weekend in particular? Well, a lot of everything. A beautiful new love was stillborn, I found a rad apartment that I could have moved into, only to get rejected for not being respectable enough (adding insult to injury, the goddam landlord was a *Republican*, and he has the nerve to call *me* disrespectable), and to top off the tragedy of errors, the Potatomen had a less than distinguished debut on the Gilman Street stage.

You'd think that after more than a year and a half of practicing and performing on sidewalks and spare rooms and anywhere else our little hearts took us, we could have handled the transition to the big time with aplomb, but no, stupid me had to get nervous and lose his voice in front of hundreds (well, at least 75) adoring fans. Oh, it wasn't that horrible (maybe it was, I didn't have the nerve to ask), just considerably less than triumphant.

Ironically, or maybe not, only a few weeks before I had been giving consolation and advice to a friend who had the same unpleasant thing happen to him at his first Gilman Street show. You'd think, if you believed in karma or any of that hippie shit, that I should at least get some brownie points for being sympathetic to someone else, but let me clue you in, life isn't fair and astrology doesn't work either.

In fact I can think of only one salubrious development to report to you, and that is that I have a new computer, a portable one, which enables me to type these words of wisdom in bed. That newfound ability, coupled with my acquisition of several remote control devices and the fact that my room is so small that I can reach almost everything without getting up, leads me almost inexorably to the conclusion that perhaps bed is just where I should stay from now on.

But while I may have given up the search for true love and even synthetic love has lost its allure, while I am resigned to living out the rest of my wretched days in this tiny room, and while writing even the simplest declarative sentence is a gargantuan and thankless task, the Potatomen will forge on undaunted. The execution of our goals may be flawed at times, but the brilliance of our concept remains incandescently lustrous. To put it immodestly but with perfect candor, our songs will revolutionize pop in the 90s the way The Smiths (there, that's four straight issues) did in the 80s, Joy Division in the 70s, the Beatles in the 60s.

(Speaking of Joy Division, my sometime friend Geoff got a good one in on me when we were discussing the weighty question of whether they were indeed the most important band of the 70s. When I didn't immediately agree with him that they were, he sneered, "I suppose you'd probably say Led Zeppelin." Although I've never made a secret of the fact that I was once a fan of Robert Planet and the Hesh-Haired Throwbacks, it was a low blow, and one which I now pay back by appropriating a substantial chunk of Geoff's pop theology and applying it to Potato purposes.) (Of course Joy Division were a 70s band more in a metaphysical sense than a chronological one, and this being a punk zine, one should at least give some consideration to the Ramones and/or the Sex Pistols, but nevertheless...)

While still on the subject of the illustrious and amazing Potatomen, I'm reminded of the conversation I had with Tim about the new "punk-only" rule at MRR. In the course of a half hour or more of discussion, he mentioned half-jokingly, but probably with some seriousness too, that if or when the Potatomen make a record, it might not qualify for review in this magazine.

I wasn't exactly shocked to hear this; in fact I was the one who brought it up. But it raises an interesting question for me and for probably a lot of other people in bands. I for one have no desire ever to play music on a major label, and I don't even feel a need to step outside the punk scene of which MRR has long been, if not the heart, definitely the nerve center.

Now I know the music I'm most interested in playing right now is not punk in the traditional sense, even if punk has been my greatest single influence over the years. But though it doesn't sound much like the Ramones or the Clash or Minor Threat or the Dead Kennedys or even more recent punk icons like Operation Ivy or Screeching Weasel or Green Day, to me it's punk in the ways that count the most: i.e., we're playing a stripped down, back-to-basics kind of music that anyone with a minimum of ability and equipment could play, we're not kowtowing to any record companies or club owners or mass media, and we're doing exactly what we want and what we think the world needs to hear.

But it doesn't fit the format. So what do we do? If we're not accepted in the world of MRR, meaning that the great majority of devoted punks might never even hear of us, we have two choices: we can change our sound to a more traditional punk one, or we can go looking for (or try to create) some other kind of scene where what we're trying to do is appreciated.

Neither of those options seems desirable to me. Despite all my complaints and criticisms, I like the punk scene, and I especially like the way it's been able to remain economically and culturally independent from the mainstream for all these years. At the same time, I want to and need to feel free to follow my own instincts when it comes to what kind of music I write and play. Whether it's "punk" or not is vastly secondary to whether I think it's good.

Of course it wouldn't be that hard to slap on some buzzsaw guitars and some chaos lyrics and maybe decorate our record sleeve with a serial killer or a disembowelled corpse. That would probably guarantee us coverage in MRR, and more than likely a good review. And we'd be getting our "message" (assuming we have one) out to a wider audience than we might otherwise. Only problem, and I'm sure you can see this one coming: it sounds an awful lot like the rationale that bands use for signing to major labels and tailoring their sound and image accordingly.

But before you think I'm taking a one-sided view on this whole "what is punk?" imbroglio, let me add that I see a lot of merit in Tim's position as well, which is that he can't put his heart into covering music that he just doesn't like or care about. Inasmuch as I think nobody should do things he or she truly doesn't want to, I have to applaud him for digging in his heels and saying "enough." I've had to do the same thing at various points in my life in order to remain sane, or at least as close as I ever get to sane.

I guess the real question yet to be settled is whether MRR is "Tim's zine" or a zine belonging to the entire community. I could see a case being made for both. While MRR is clearly a product of many people's labor - just look at the list of shitworkers and contributors - there's no doubt that Tim has been the single unifying force that has made it happen all these years. Tim couldn't have published MRR by himself, but I rather doubt that the punks would have gotten together and done it on their own without Tim's inspiration (and without him constantly on their ass to get their columns, scene reports, articles, reviews, etc. in).

Oh well, all this trying to be balanced and even-handed is wearing me out. Let's just say that I hope this controversy gets settled in a way that's acceptable to most of the people who've helped make MRR what it is, because I'd hate to see it splinter off into various cults or factions. I might have never even heard of half the music I like best if I hadn't read about it here first, and while plenty of the stuff that gets covered in MRR still sounds like shit to me, I think it's worth noting that I didn't like the Ramones the first couple times I heard them. People are capable of changing their minds.

Back to the subject of work: while I was hauling some wood into the house this afternoon I was thinking over some of the stuff I read in the last MRR issue and why it bothered me, and what suddenly hit me was that I didn't like the way people seemed to be giving in so easily. Like the dominant theme through so many of the columns and interviews was not only that "work sucks" (duh), but that there wasn't anything we could do about it, that we might as well resign ourselves to working shit jobs for uncaring and vicious corporations, and content ourselves with the knowledge that when our long day was finally done, we could forget our troubles by sloshing down some beer and rocking out to some good old punk rock music.

What's wrong with this picture? Well, for starters, how is it any different from Joe Sixpack putting in his forty hours at the piss factory and then forgetting his troubles by going bowling with the guys, or donning some camo gear and trucking

around the woods blowing away bunny rabbits, or taking a weekend jaunt up to the wine country or a cute little bed and breakfast on the sea shore? Get my drift? Punk used to be a way of life; now it's more of a lifestyle. Sure, maybe it's a little hipper and cooler than joining a bowling league (I wouldn't swear to it; I've had some good times bowling), but to my way of thinking, what you do with the forty hours or more in which you earn a living says at least as much about you and your values as what you do on your evenings and weekends.

It's not that I'm condemning anyone for having a shit job - lord knows I've had plenty of them myself - but what bothers me is when people don't seem to have an interest in having anything other than a shit job. I don't think everyone needs to be an artist or musician - in fact I can think of a number of artists and musicians who would be well advised to take up the janitorial or food service trades - but I really don't understand why people are so willing to accept their fates.

Oh sure, they gripe, they complain, they even fantasize about killing their boss, but they still show up every morning. I remember it being like that in school, too. All the kids would say how it wasn't fair that we had to do some stupid assignment, and we'd sit around bitching until I'd get all worked up and decide to rebel. Next morning I'd turn up in class without my homework, only to find that all the big talking gripers and complainers had stayed up all night doing theirs, and I was hung out to dry on my own. It was my first lesson in how most self-proclaimed revolutionaries are really saying, "Why don't you stand up for my rights?"

So you steal some supplies or scam some free copies from your employer to strike back at the corporate octopus ruling your lives... whoop de doo! That's really undermining the system; any reasonably competent corporation will make up for such losses by simply lowering what it pays its serfs, I mean employees and/or raising prices to the consumers. Your pilfering and sabotage is just another line in the balance sheet; in the long run, and probably even in the short run, you're not getting anything for free.

Before you accuse me (and probably with some justification) of being long on critiques and short on solutions, let me hasten to point out that I don't have any one-size-fits-all answer to how people should support themselves. In the space of about two and a half years in the late 1960s I had 27 jobs, all of which I hated and none of which offered any kind of future I could live with. Every time I had to take one of those jobs, I regarded it as a personal humiliation. The bastards had dragged me kicking and screaming back into the machine.

But one thing I always knew was that I wasn't going to stay there. From my first day on a new job I was already plotting my escape. It was only through a grave miscarriage of fate that I was tightening widgets on a conveyor belt or cleaning up dinner tables for fat, lazy bastards who belched and smoked and farted while I humbly carted away their waste. Like my friend Flam always used to say, we were aristocrats in exile, temporarily consigned to seeing our talents ignored or misused. In the long run our art and virtue would triumph.

Such are the pretensions of youth, but while I might choose different metaphors today - I'm not so fond of the notion of aristocracy, for example - it still pains me to see people accepting a peasant-like status as the natural order of things.

Or maybe I misunderstood. Maybe people realize the direness of their situations, but are incapable of imagining alternatives. While that may be true, it seems a sad commentary on our culture; the punk scene has distinguished itself for many years now as the source of immense creativity in art and music and journalism, and in the even more important arts of living well and flagrantly. The victim-of-society image has always been one of the least attractive aspects of punk to me, and I think it's one that should by now be thoroughly passé.

Put as simply as possible, if you can't conceive of a better way of living than to slog away at a job you hate, why should people have any interest in what you say or do? No slag on the working class intended; obviously we need factory workers and mail delivery people and train drivers and vegetable growers, and those who do those jobs well deserve both our respect and gratitude. But are they the people you turn to when looking for inspirations and ideas about how to make your life more meaningful and fulfilling? Unless you're an old-line Marxist, I rather doubt it. Any decent person loves the working class in the general and idealistic sense, but would you want one of them moving in next door and marrying your daughter? Or more to the point, do you really want to be one of them?

Yes, well enough of that, too; I'm sure I would be well advised to shut up at this point before the ineluctable laws of karma (that I of course don't believe in) force me back into a life of indentured servitude which will in turn require me to assuage my sorrows by writing bad poetry or (horror of horrors) white boy blues songs.

Instead, I will share with you one of those endearing (and/or embarrassing) confessions that I periodically unleash and which have earned me such a special place in so many of your hearts (or somewhere relatively nearby amid the viscera). The last several columns I've written have been the product of a somewhat impaired mind (why is he telling us this, I'm sure you're asking, doesn't he think we know how to read?). Having spent much of the past year in a chronic state of depression, I got in the habit of using alcohol as a kind of tranquilizer/mood elevator.

For quite a while, it worked pretty well. I never got really out of control, and I was able to function reasonably well, get most of my work done, and get to sleep at night. But gradually the amount of alcohol I needed to accomplish that purpose started increasing, and by November or December, I realized that I was no longer in control of how I was using the drug. The final straw came just before Christmas when I got into an hour-long discussion/argument with Sam McPheeters, and didn't realize till the next morning that I had been acting exactly like a kind of person I've always disliked: a long-winded, persistent drunk who insists on repeating the same obvious points over and over.

Now in case you're comparing that definition to the column you're currently reading, the answer is no, I haven't been drinking. In fact that episode with McPheeters was the last time I drank anything, and it forced me to conclude that while I still think moderate drinking is just fine for those who can handle it, I myself apparently can't.

I'm not going on a straight edge kick, I'm not joining AA, and I'm not even swearing that I'll never drink again, though at this point I don't think it's likely I will. This is entirely a personal decision, and the only reason that I'm mentioning it here is that I feel to some extent these columns I write involve a personal relationship with you the reader. I'd like you to bear in mind that if some things I said or the way I said them appeared intemperate, it's very possibly because I was not entirely in my right mind when I said them.

No doubt many of you have suspected that for years, but before you jump to conclusions, this doesn't mean I'm taking back anything in particular that I said, merely that I apologize for having not always said it in the best possible way. There's no crime in making a fool of oneself, but it should at least be done with style, and failing that, with sincerity. One of these months when I'm feeling lazy, I think I may make up a column consisting of nothing but a list of all the idiotic things I've written in this space over the last seven years. Maybe it'll even be a two-parter. Just remember, I meant every one of them.

FAR ENOUGH

Adrienne Droogas

I never even made it through the front door. It stood open before me and I could see stairs leading upwards and a cheery light shining down. I was so close, and yet I never made it in. I simply stood on the front porch, a baking pan of vegan fudgy brownies in my hands. Denied access. I was banned from the vegan potluck.

Okay, okay, okay. Let's get some history here before I dramatically start throwing out wild statements like "I was banned from the vegan potluck". Mattie and Adam had invited me to go to a vegan potluck with them and being vegan, I was very excited at the prospect of eating some (hopefully) good food and meeting some (hopefully) cool people. I've only learned how to cook in the last year and have gone from being a starchitarian to a pretty good

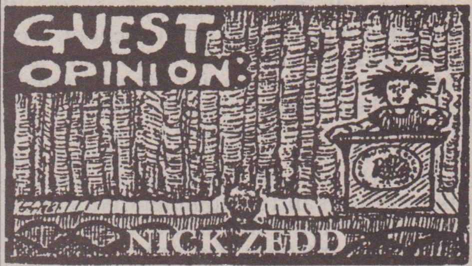
cook and so I get terribly excited at the thought of learning new cooking stuff or talking about nutrition. My thrills in life are pretty cheap. Mattie, Adam, and I drove around to a couple of different stores finding all the ingredients to make my vegan fudgy brownies and the food they wanted to prepare. We took around an hour to make and bake everything, our appetites growing as it came closer and closer to the time to leave. Mattie began telling me about how the people throwing the potluck were very strick vegans. One more time: The people throwing the potluck were VERY STRICT VEGANS. This also excited me cuz I hadn't had any rousing discussions on animals rights lately and figured that things might get pretty lively at this here potluck. Some yelling, some screaming, a couple of punches thrown... there's nothing like an irate aniamal rights advocate to liven up a party! Ha, just kidding.

We come walking up to the house where this potluck is happening and before we step onto the porch, this indivual comes racing down those well lit stairs and bounces out of the house. Since I'm not interested in giving anyone any notoriety, let's name vegan #1 Laurel. So Laurel is jumping around, terribly thrilled that we've come to his home to partake in his potluck, and making us feel very welcomed. He plucks my vegan fudgy brownies out of my hands and we all head towards the house. Right before we enter, he turns to me and says "Oh, there's one rule to the house."(I always try very hard to respect the rules that people have for their houses). I politely asked him what that rule could be. "Well, we don't allow any dead animal carcasses inside our house" he said, "so if you could just take off your boots and your belt and whatever other dead animals you're wearing and put it in the box, that would be great." I looked him in the eyes. I expected him to start laughing. He wasn't laughing. I expected him to say he was kidding. He wasn't kidding. So I peered around him at the box he had mentioned and I saw a cardboard box painted bright red on the inside with a hand made sign over it saying "Dead Carcasses Here" with an arrow pointing down. Oh. Okay. I felt shocked and didn't know how to react. I have hung out with the strictest anarchist vegans that beg a vegetables forgiveness before eating it and would starve before even considering frying up some organic, macrobiotic tofu in a pan that someone might have once even thought of cooking meat in. And none of them had ever done this to me. Yet I respect the rules of a persons's house so I looked at Laurel, I looked at Mattie and Adam, and I simply said "I'm leaving. You can stay if you want, but I am leaving."

Laurel seemed to get very agitated with my descision and started to throw out various ideas. His first was that he had some non-leather boots that looked just like mine and that I could borrow them for the evening if I wanted to. I thought this was pretty unlikely since I've never seen non-leather boots that look like engineer boots. I declined, and once again stated I was leaving. The next brilliant plan was that, hey, everyone would take off their shoes! Wouldn't that be fun? A bunch of punks running around in a house with their crusty, smelly socks stinking up everything. Just the thought of it made me too nauseous to even consider eating food. So Laurel asks me to wait and that he'd talk to his roommate and he runs upstairs with my vegan fudgy brownies. I was about to go in hot pursuit of my food, seeing as how by now I was completely ravenous , when Laurel and vegan #2 came down the stairs. Since I can't remember his name, I'll call him Hardy.

So Laurel and Hardy are standing in the doorway, and Hardy crosses his arms across his chest and stares down at me as I explain to him that I wear leather and that I was not going to take it off just to come inside a house to eat food. I respected the rules of his house and that I simply would take my vegan fudge brownies and go elsewhere. So Hardy takes a deep breath and with an air of authrotity , he states, " This is a *vegan* potluck and *vegans* would be offended to try to eat while staring at the dead carcasses on your feet." Strict emphasis on the words 'vegan'. Just to play devil's advocate, I told him that even if I took off my shoes and my belt, I still had leather bracelets on my wrists that I couldn't get off cuz the metal clasps had rusted shut. So Hardy tells me that since the dead flesh couldn't come off, that was okay because then it was permanantly a part of my flesh. Oh. Okay. What an interesting perspective. At that point, I began looking at my vegan fudgy brownies, trying to figure out a way to snatch them out of Laurel's hands and run. I felt like a little kid on the playground that didn't have the right shoes and so no one would play dodge ball with me. I felt really hurt and angry. I felt alienated. I once again stated that I was leaving and that if Mattie and Adam wanted to come with me they were more than welcome to come. So the three of us walked back to my car with our food and Laurel called out an apology. Hardy just stood there, arms crossed. I never even made it through the front door. I went to Adam's and we all ate the food with some other folks, talking about what had happened and everyone's feelings about it.Feelings of alienation, anger, and resentment seemed to being running pretty high. I went to a party at the Grimple house and began telling people there what had happened. By the end of the night, I had a posse of people that wanted to go to the vegans house and egg it and throw milk on their lawn and write nasty anti-vegan messages on their front door with BBQ flavored cheese whiz.And this from a party of where almost everyone is a vegetarian or a vegan!

What happened at that house wasn't about communicating, or sharing ideas. It didn't involve dialogue about issues or anything close to resembling discussion and acceptance of disagreements. Every single person on this planet does something that someone else won't consider to be politically correct. We all do shitty little things that we justify in our own ways. That's such a simple truth. Our GE lightbulbs, the fact that we all use PG&E in the first place, the glues in vegan warrior boots, getting rides in cars, riding public transportation, paying rent to a slumlord, working for fucked up companies... anything! Everything! The list could be a whole column in and of itself. And these people have a right to do what they want in their home and that's fine. That's why I didn't go in. But alienation isn't going to change anyone or anything. Resentment isn't going to make someone think about their actions. Laurel tried to call me a couple of days later to talk to me about what had happened and I was so angry that I couldn't even hear him. His actions had pushed me so far away and alienated me so intensly that I couldn't even talk to him. I'm open for change and understanding, but what kind of changes did feeling resentful bring about inside me? How did this alienation help some new ideas grow and develop inside me? Did this anger really make me think about animal rights? Fuck no!! This alienation, anger, and resentment is what got me into punk rock and out of society in the first place! I never even made it through the front door . I doubt I ever fucking will.



THE BOY WHO CRIED WOLF

I have been asked to say a few words on behalf of the late G.G. Allin, an individual I once knew but never took very seriously. For those too square to know, G.G. was a singer in a series of punk bands that never made it big but who was on the verge of becoming famous before he died of an overdose. I don't think his life particularly deserves a eulogy and if he were here he'd probably tell us all to fuck off. Not that that matters. Having witnessed more than a few of his celebrated performance pieces and successfully eluded the flying turds of this warrior poet,unfortunately I can now pass judgment on his barbaric antics. Perhaps those of you less familiar with Mr. Allin's oeuvres are looking to me for an opinion upon which to base a consensus. Think for yourselves, assholes.

Far be it for me to speak unkindly of the dead but as far as I'm concerned, G.G. was a fool. Since he's not here to defend himself, I don't feel too good about having to say bad things about him, but the same thing will probably happen to me once I'm gone and in a way, G.G.'s death serves as a challenge for all of us to face the truth which I've always tried to do anyway.

G.G. went out of his way to be hated. He spread hatred and stupidity everywhere he could. One theory advanced for his psycho pathology was a childhood of sexual abuse. Who knows? Furthermore, who cares? I consider it a joke that I'm even writing about him. His minimal talents

were focused on a crude form of infantile self-promotion manifested in public filthiness.

Allin was an overgrown kid who believed passionately in some kind of twisted rock n' roll myth wherein he could run roughshod over everyone else's feelings and rights in order to exalt his status as a shit covered asshole at "war" with the underground. His understanding of the politics of confrontation and the esthetics of late twentieth century Dadaism was limited and anti-intellectual and ultimately boring. I was too bored with him to bother attending any of his last few gigs. I am not a masochist. I never would enjoy being picked out of a crowd and assaulted by a fat nude punk rocker covered in his own shit. Some people maybe do. Some of you might deserve to be assaulted for being jaded, cynical voyeurs looking for a spectacle to turn your noses up at. In every crowd there's someone who deserves every drop of saliva and excrement that can be thrown on him. I myself, when I did go, would place myself directly behind the recording equipment and technicians taping the proceedings, hoping that Allin would avoid injuring anything near it since he considered the preservation of his sound and image so important to posterity.

I was never afraid of G.G.. It was myself I questioned when in his presence. He had a way of testing your limits by being willing to go to whatever extreme there was to prove his manhood, his fearlessness and his willingness to do that which would be considered "outrageous" or "shocking" to his parents. He once proposed that I shoot a film of him killing someone. We were to rent a hotel room and go out looking for a suitable victim. He would then kill the person while I filmed. I was initially interested but the chance never presented itself when he failed to turn up at the hotel I was living in. I was relieved. I didn't really want to be an accessory to murder. Like his pledge to commit suicide onstage, unrealized due to a convenient arrest and prison sentence for assault lasting two years, many of G.G.'s more outlandish claims were nothing more than flatulence.

One Sunday afternoon I followed him with a video camera around Boston hoping he'd do something interesting. After kicking in a car window and blowing up a TV, G.G. inhaled a paper bag full of white out. I was let down. Nobody died. Later, G.G. halfheartedly attempted to undress and rape a girl who mistakenly walked into a room full of punk rockers and low lifes like myself. I was the one person in a room full of seven who pulled G.G.'s arm off the girl and told him to let her go, which he did with no resistance. I don't think G.G. really wanted to rape the girl. What he wanted was to test us— to see how far we would let him go before stopping him. In this way he forced me to look at myself and recognize the limits I'd place on my own freedom. I could have joined in a gang bang like any other cro-magnon, but my own self respect wouldn't let me. Or the pleading look in the girl's eyes.

Naturally, the media belatedly zeroed in on the latent entertainment value of this overgrown baby who would publicly shit on himself and his audience. The media loves to spotlight people like Al Sharpton, Oliver North and David Berkowitz for the same reason; they all have so little credibility. But then neither does the President, Jerry Rivers (a.k.a."Geraldo") the F.B.I., Congress, Dan Rather, or most of the hundreds of venal celebrities we encounter over the airwaves. Michael Jackson probably ruined more young boys lives than G.G. ever could. G.G.'s spectacle was real, though. Michael Jackson and Madonna's are fake. Even though he cried wolf and never got around to shooting himself in public, G.G. as performer had more integrity on a barbarian level than any of the posing : frauds on MTV. Not that it merits praise. The world is too full of idiot hate and mindless brutality as it is. What we have always needed is more love, more compassion, and more friendship, (not to mention cash)— all values G.G. opposed just as Bill Clinton and Janet Reno did when they immolated eighty six Christians in Waco, Texas. Clinton is a baby burner. G.G.'s atrocities pale in comparison.

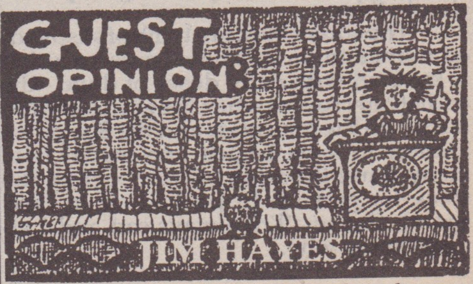
The number of civilians murdered by U.S. troops in Somalia, blasting lead into crowds of innocent people, was a direct result of decisions made by individuals in the highest levels of our government— people who are daily held up for admiration by a media that thrives on hypocrisy and lies.

To demonize clowns like G.G. Allin serves the interests of the ruling class which sets the media agenda, always looking for a distraction from any useful organizational opposition to its pervasive control. A genuine, though misguided rebel like G.G., as motivated by sheer self promotion as he was, in some way exposed us to the essentially empty nature of what the media thought was important.

One night a week before he died, G.G. threw a beer mug across a bar and hit a dancing yuppie in the face, drawing blood and opening flesh. It was an idiot act that served no purpose and had no point. G.G's final retribution came from his own hands, by accident, of a heroin overdose, a cowardly death, typical, predictable and disappointing to anyone dumb enough to have believed in him. One of his bands was called The Disappointments. Earlier that day in his last performance, G.G. punched out a heckler, took a shit and smeared it all over his nude body, then chased his audience out of the converted gas station on Avenue B, as the plug got pulled on his band. He then ran into the street nude and blocked a bus full of people before stumbling away and hanging onto a lamp post. He vanished as several cop cars arrived, blocking traffic and causing a chaos far worse than his brief performance. The spectacle of a squad of cop cars blocking four lanes of traffic in response to a club manager's complaint over his act, like the one I witnessed a year before on Third Avenue, was G.G.'s greatest achievement: He altered daily life. It was a revolutionary achievement, though a stupid one. By throwing shit on a fleeing audience, and with the help of New York's Finest who failed to catch him, G.G. managed to cause a tie-up that inconvenienced hundreds of strangers who didn't even pay to see him, spreading a little more hate and confusion in a world that would never appreciate it.

I once asked G.G. why he dedicated his life to such a selfless mission, injuring and poisoning himself to the point of hospitalization to simply entertain a few hundred strangers. He couldn't say. He was an imbecile. He insisted he hated everyone and didn't care about his audiences but in reality he cared deeply, far more deeply than they deserved. He really thought his audiences merited his hate— a hatred so misdirected it always ended up hurting himself more than it did the spectators looking for a cheap thrill. He reminded me of a would-be Hitler— a fucked up little misanthrope who'd destroy the world if he ever got any power for no reason except his own inferiority complex which needed compensation through mindless acts of violence.

G.G. was a danger to himself and others and ultimately a failure on any artistic level. But as Robert Williams has said, "If it commands attention, it's culture. If it matches the couch, it's art." As a countercultural icon of mindless barbarism he stands alone. Few sociopaths have gravitated to musical entertainer as a realm for self expression until recently. With the popularity of rappers like Tupac Shakur who makes videos extolling respect for women and then gang rapes one in his hotel room (innocent until proven guilty) one starts to miss the mongoloid charm of G.G. who once recorded a tune called "Expose Yourself To Kids". Michael Jackson would tearfully lie about his acts to the world in much the same way his parents did, the Age of Denial being in full effect. G.G. always was what he claimed to be— an animal— a sick, worthless piece of shit, Jesus Christ and Satan. His biggest flaw was his inability to see anything better in anyone else— to recognize something unique and beautiful in others— in short to transcend himself, the ultimate act of transgression by which one stops being a victim or victimizer. To love is the most revolutionary act, for it brings us outside of ourselves. To turn yourself inside out is the hardest thing to do in a world of corruption and pain, betrayal and lies. It involves an act of faith in yourself that few of us get a chance to do nowadays. Maybe G.G. experienced this. But his whole life was dedicated to making us think he didn't.



I've been using heroin for about a year now. I used to have a monstrous coke

habit but it just wasn't doing it for me anymore - dope leveled off my head and insulated my rather fragile ego from any type of feeling - especially the manic depressive tendencies that have been following me for ten plus years, as Genet relates in Choukri's memoir: "I'm always sad and I always know why "

It isn't very hard to obtain a habit, even at ten dollars a day one can maintain a numbing equilibrium - the way it begins is always the same: "chipping" they call it "I only get high on weekends" which soon translates into a snort on Tuesday followed by a round on Thursday night and then, 'magickally' it's Friday and the weekend begins!

What fixes you on Monday never makes it on Saturday. The first feeling is a stirring of anxiety, a sense of uneasiness which quickly escalates into a runny nose, diarrhea and cramps, shakes, a restlessness in which sleep is often gathered in bunches of minutes rather than hours, pulling my jeans on triggers an orgasm and the world appears taut with seemingly significant images and associations that I had never noticed before. I hear a phrase in my head: "There's no limit to pain, no limit to pain"...

I take a selection from my journal: "in the fourth day of withdrawal following five months of absolute everyday use - anywhere from $10 to $60 a day - I've been shitting a green mucus all morning, I cannot keep solid food down and obviously my thinking is along a single track, but alas, there are no dope dealers out in these New Hampshire woods..."

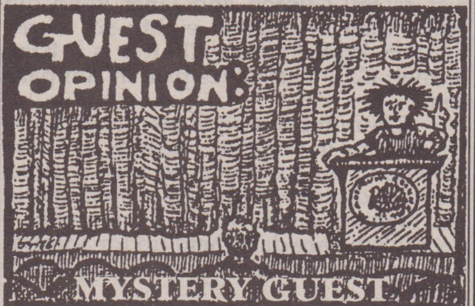
In my dreams I'm taxiing down Avenue B to Houston Street where I use my fingers to signal "four" to a Hispanic teenager in a hooded sweatshirt while he whispers the brand name "Poison". I use my teeth to rip the double sealed plastic bag and tear the cellophane, greedily huffing the powder as the music in my head intones "I think you know the score..." and they (Royal Trux) leave the phrase hanging in the air because I believe they've been downtown before and to even breech the subject is to reopen a festering wound that one is always dying to scratch...and as Mr. Burroughs so succinctly phrased it: "Wouldn't you?"

Goddamn right you would. I completely decimated my valuable record collection, sold half of my beloved library for well below market value, borrowed money from absolutely everyone I know and then topped it offby losing my McJob only to have my unemployment go up in a cloud of dope...

The addict lives in a tomb of suspended animation, an embalmed prescence that is fortified with daily doses of dope - the addict only rouses when the grains of sand fall down the hourglass and the Sisyphian journey to score begins - no matter how many times the addict is run over by the stone he gets up to push it again (and again). Cut to: "I'm always sad and I always know why."

I wish to stress that the addict rarely accomplishes anything beyond pulling up his bootstraps to make the long journey down to the Lower East Side. Bathing, eating and washing clothes is quite a chore and sexual activity is out of the question. It just becomes too disgusting to put my penis inside of a woman, I mean really, I'd rather sit in my chair and watch the sunset over the row houses endlessly playing Robert Johnson, Blind Willie McTell and No Trend...(as a musical aside, the morning that Mr. Allin's body was discovered in Mr. Puke's apartment I was walking by with my daily fix-coincidently with the dope that killed GG: "Bodybag" which was at the time the most powerful stuff on the street (trust me) (Hey John, member being in my car Christmas '86 in Morgantown?). . .

Hey if this type of life looks interesting to you...I'll leave it hanging there. Actually, I'll leave it hanging with the words of the great Jefferson Scott of the mighty No Trend: "All your dreams are your misery and your pain, the price you pay is always too much.



During the months of Aug. and Sept. 1993, Michael Goldsmith, a prisoner in the segregation unit at the Racine Correctional Institution, relayed to me the story of how he was sexually assaulted by prison officials.

Goldsmith was asleep in his cell in the segregation unit when Sergeant Fuchs came to his cell door and woke him up. Fuchs ordered Goldsmith to stick his hands out of the trap to be handcuffed so that he could be escorted to the shower stalls where he would be confined while his cell was being searched.

A prison informant had notified the officers that Goldsmith had manufactured homemade handcuff keys, made from plastic toothbrushes, and that he had these keys in his possession and was planning an escape while being transferred to outside court. Goldsmith informed me that the prison "snitch" was Jeremy Wine, who has since been transferred to another prison.

In Goldsmith's cell what appeared to be a metal "shank" was found hidden in a toothpaste tube. Goldsmith himself later had informed me that it was not a shank. It was a device to be used for cutting leather and / or plastic, such as the plastic on toothbrushes. No cuff keys were found in the cell. The strip search also proved unsuccessful, no keys were found on him.

Lieutenant Ron Molnar then came to the shower stall door to interrogate Goldsmith. Molnar was accompanied by Sgt. Fuchs, Correctional Officer West, Correctional Officer Stienke, and three or four other correctional officers.

Lt. Molnar asked Goldsmith where the cuff keys were. To which Goldsmith replied, "I don't know what your talking about."

Lt. Molnar then ordered Goldsmith to put his feet and hands through the lower and upper traps to be shackled and cuffed because he was going to be taken to the Health Service Unit (HSU) "For a body cavity search." Upon hearing this Goldsmith stated "I'm not doing shit."

Molnar then, against proper D.O.C. regulations and procedures, immediately unlocked the shower door. No camera, no one suited up, Goldsmith uncuffed, they tried to charge in and tackle him. Keep in mind that Goldsmith is only 135 Lbs., 5'6", and has been confined in a cell like a veal calf, the last 10 months spent in the hole. Most of the prison staff average 200 Lbs.

The muscle head Sgt. Fuchs was the first to attempt an assault, but Goldsmith pushed him back into a tiled pillar and ran out of the stall. He got around 15 ft. into the day room area when 6 or 7 guards jumped on him. He still managed to move another 5 ft. with the parasitic swine clinging on him. One of the guards tripped him and they all tumbled to the floor. The guards had him pinned. C.O. Stienke yelled "stop resisting!" and pulled Goldsmith's jaw shut by digging fingers under his chin. Sgt. Fuchs and C.O. West were bending his arms and twisting them, causing much pain and seemingly trying to break some bones.

On the way to HSU Sgt. Fuchs and C.O. West lifted Goldsmith off the ground by his wrists, bending them up in a very painful manner. They also kept stepping on the leg chains to maliciously inflict pain upon his ankles.

Upon entering HSU Goldsmith was taken to an examining room where he noticed the following individuals all present; Security Director Christopher Ellerd, Lt. Ron Molnar, Dr. Malloy, Sgt. Fuchs, C.O. West, C.O. Stienke and C.O. Bethards.

Ellerd, Molnar and Dr. Malloy were all asking Goldsmith where the cuff keys were. Goldsmith denied any knowledge of what they were talking about. Dr. Malloy then proceeded to hold up his hand, slowly putting on a rubber glove, trying to intimidate and frighten Goldsmith. Molnar then stated, with a smirk on his face, "Doctor Malloy sure does have a big hand." Thus making Goldsmith believe Dr. Malloy intended to insert his whole hand in Goldsmith's rectum.

Sgt. Fuchs accompanied by C.O. Stienke, started bending Goldsmith's wrists back again, causing severe pain. He also was deliberately stepping on the leg chains, causing unnecessary pain to Goldsmith. It seems that when Fuchs gets excited, he likes to inflict pain on his victims.

Dr. Malloy said to Goldsmith, "If you tell us where the keys are there will be no need for this procedure."

So to avoid the physical as well as mental torture that the swine were threatening to inflict on him, Goldsmith admitted that he had two homemade handcuff keys in the entrance of his rectum, wrapped up in plastic. He asked to be allowed to

remove them himself, or to be put on "Dry Cell" where the toilet in the cell is turned off until an officer has the opportunity to search the feces.

Dr. Malloy then briskly stated "It's too late for that." Then applied a lubricant to the glove he had on.

Dr. Malloy deliberately lied to Goldsmith in the presence of every prison official in the room, including Chris Ellerd , who himself is known of endorsing harsh segregation sentences to inmates he accuses of "lying". What a hypocritical pig Ellerd chooses to be.

Goldsmith's prison clothes were stripped off and he was forcefully bent over an examining table by Fuchs, West and Stienke. His underwear were pulled down from behind. One by one Malloy inserted his fingers into Goldsmith's rectum. Ellerd, Molnar, Fuchs, etc. looking on in excitement, as Malloy pushed his fingers in and out until he had all four fingers in. He deliberately pushed the small package of two cuff keys further up into Goldsmith's rectum. Thus he had an excuse to continue the sexually deviate act.

Goldsmith states that, "Malloy put four fingers in my ass one by one as he pushed the keys out of reach. He then finger-fucked my ass for 15 to 20 minutes, several times saying "I have something" and then saying "I lost it", to the amusement of everyone in the room.

During the "cavity search", Fuchs along with Malloy kept telling Goldsmith to "push like you're having a baby", trying to degrade and humiliate him by making it seem like he was not a man any longer because they were sexually assaulting him and implying that he is their woman having a baby. Ellerd and Molnar seemed to have found the statement as funny because they were covering their mouths to hide their laughter, acting like the diabolical sadistic creatures they truly are.

Goldsmith states further that "Malloy turned the keys sideways in my ass, he even mentioned that he did this. He mad no attempt to straighten them out. He just jerked them out of my ass fast, hurting me in the process". Once they keys were in Malloy's possession he still continued to stick his fingers in and out of Goldsmith's rectum. Goldsmith asked why he was still doing this, to which Malloy stated, "I am just double checking", and smiled.

Goldsmith was then taken back to the Seg. unit and placed in the cell next to mine where he stated, "They straight up molested me", and burst into agonizing tears. While crying he stated, "Those bastards raped me and they were laughing and joking about it."

A situation as this would be extremely devastating for anyone. What type of human beings would condone this type of treatment on a person and stand around laughing about it? There was no reason this devious act had to be carried out, especially since Goldsmith agreed to retrieve the keys himself. This act was definitely an assault on Goldsmith. Knowing the likes of Ellerd, Molnar, Malloy, Fuchs, etc. It is not hard to come to any conclusions.

Goldsmith has no doubts that they sexually molested him and actually enjoyed it. What seems to confirm this fact is when it happened again a few weeks later.

On the morning of Sept. 9, 1993, C.O. Beres turned the water to Goldsmith's cell off, both toilet and sink. Then C.O. Beres ordered Goldsmith to stick his feet and hands out of the traps to be cuffed and shackled so that he could be placed in the shower stalls for a cell and strip search.

Goldsmith thought this to be a routine random search procedure. After the entire procedure was completed and no contraband was found. Goldsmith was recuffed and shackled, thinking he was returning to his cell. Instead he was escorted by two officers to Lt. Ron Molnar's office.

Awaiting in the office were Molnar and Chris Ellerd. They both began to interrogate Goldsmith, asking if he had more cuff keys hidden in his rectum.

Goldsmith assured them both that he had no cuff keys in his rectum or any where else. He also stated to both Ellerd and and Molnar that "X-Rays should be taken to determine if there is any type of contraband in my rectum, or to be placed on "Dry Cell" to have my feces dissected for contraband" rather than go to the extreme of a "cavity search" without a search warrant, which would make them liable to civil, as well as criminal suits.

The institution is equipped with and X-Ray machine, so there was no reason why this procedure should have been denied, other than the fact that both Ellerd and Molnar had hard-ons to see Goldsmith get molested again.

When the interrogation was through Goldsmith was escorted back to the confinement of the shower stalls. In the meantime Ellerd and Molnar conferred with Dan Buchler (the acting warden), to obtain permission to have another "body cavity search" performed on Goldsmith. The only grounds for the "cavity search" they had was that supposedly another inmate had informed them that Goldsmith had made more cuff keys. This was more than likely fabricated for the purpose of obtaining another "cavity search" for their...amusement.

Goldsmith remained locked in the shower stall from 11:00 AM until 3:00 PM. He was denied his lunchtime meal. At 3:00 PM he was approached by C.O. Dykstra and put in full restraints under the guise of going to Molnar's office for further questioning. In the office Molnar and Sgt. Fuchs were waiting. Molnar stated, as soon as Goldsmith was escorted in, "We're going to HSU to conduct a 'body cavity search'"

Being in full restraints Goldsmith was forced to comply as he was grabbed and escorted to HSU by Fuchs, Dykstra and Molnar. Once at HSU he was taken to a room where Chris Ellerd and Dr. Malloy were eagerly awaiting. It seems that Ellerd and Dr. Malloy were eagerly awaiting. It seems that Ellerd enjoys this sort of activity so much that he got there early for a good seat.

Dr. Malloy asked Goldsmith where the keys were. Goldsmith responded by saying, "I don't have anything in my ass, you can take X-Rays, can't you?" Malloy, once again lying in the presence of old honest Ellerd and crew, stated "X-Rays won't pick up plastic." Goldsmith then asked to be placed on "Dry Cell" to avoid the "Body Cavity Search", only to be denied by Ellerd, Molnar and Malloy, who at this time were more than likely becoming aroused at Goldsmith's pleading. Sgt. Fuchs and C.O. Dykstra had a firm grip on Goldsmith. So it was obvious that the whole devious crew were ready and eager to go all the way.

Goldsmith said to Malloy, "Your not gonna finger-fuck me like you did last time are you?" Malloy stated. "I will do what is necessary." Goldsmith then pleaded with Dr. Malloy saying "...don't hurt me again."

Goldsmith then states that "My prison jump suit was then cut off from behind and my underwear were pulled down as Fuchs and Dykstra forcefully bend me over the examining table at the waist. Molnar raised his hand as if he was going to spank my ass. They all thought it was funny."

This is only one example of the type of behavior that prison staff shamelessly condone amongst each other. If Ellerd were asked if he seen Molnar raise his hand to "jokingly " spank Goldsmith's ass you can bet what his answer would be. Old honest Ellerd will punish any inmates he accuses of "lying", but it's a different story when it comes to his fellow staff members.

Goldsmith states further that "Malloy put on a rubber glove and lubricated it. Fuchs and Dykstra pinned me down to the table as Malloy inserted two fingers in my rectum, going all the way in and finger-fucking me for approximately 3 to 5 minutes this time. Malloy finally said 'There's nothing I can detect', at which point it ended."

A couple weeks later Goldsmith was for the third time escorted to HSU. This time he was X-Rayed for any contraband in his rectum. This proves without a doubt that Ellerd, Molnar, Malloy, etc. Had all knowingly conspired in the lie that an X-Ray wouldn't work.

It's more than likely that Ellerd and Molnar had tried for this third time to convince Dan Buchler to give permission for another "cavity search". They were probably very disappointed and depressed when they had to settle for an X-Ray, not only because they played a part in lying about the X-Ray, but because it is quite possible they were becoming sexually addicted to the form of abuse they had initiated on Goldsmith.

I have over heard inmates talking, and I have as well talked to 10 inmates about;this incident. Both the inmates I overheard and the inmates I talked to all believe without any doubts that Ellerd and Molnar are both responsible for maliciously initiating this sexual assault on Goldsmith.

As can be expected Ellerd, Molnar, Malloy, etc. will justify their crimes by using such common jargon as, "It was a security risk", "It was a threat to the public", "We were only doing our job" etc. This type of terminology is always used among those in a position of power to hide

the fact that they broke laws and violated human life. The sad part about it is that it works. By defending themselves with their jargon and lies they are allowed to legally break laws that would put anyone else behind bars. In fact, the laws they break seem to get them promotions.

If interested contact: Michael Goldsmith, Box 900, Sturtevant, WI 53177.

"They better be able to make me a new penis," is what John Wayne Bobbitt told a friend after the now famous mutilation for which his wife is on trial. Unfortunately for the eighty million women in the world who have been genitally tortured there is no such rehabilatative surgery. I first read about the horrific procedure that young girls are forced to receive in Alice Walker's *Possessing the Secret of Joy*. Since then A. M. Rosenthal has written several articles on this subject for the *New York Times*. Female genital torture mostly takes place in African and Middle Eastern countries, although there have been reported cases in the United States and Europe. Little girls as young as four or five are forcibly restrained while women cut and excise their genitalia with razors, stones, or knives. Removal of the clitoris and labia minora is one type of mutilation. Another is infibulation, the removal of the external genitalia. The two sides of the vulva are then sewn, often with thorns, and a sliver is inserted to allow urine and blood to flow. The passing of these fluids becomes extremely painful and infection sometimes follows. Some girls have even bled to death. This torturous act insures the men that the girls are marriageable. They are sliced as virgins so their future husbands can rest assured knowing that only they can open up the tiny hole. Sex for these mutilated women will never be pleasurable and masturbation is out of the question since there is nothing left to masturbate.

This sadistic practice is not widely known about or written about frequently but there are groups that are concerned about these helpless victims. Some of them include NOW, Population Action International, and the Women's International Network. A bill has been introduced to the House of Representatives, H.R. 3247, that prohibits these atrocious operations. This is not enough though. These mutilations are not prescribed in any religious doctrines; they are simply barbaric rituals that have been passed down through generations. When people from countries that believe in this ritual emigrate to the United States the custom continues. We can speak for these voiceless children by writing to our congressmen and urging them to pass H.R. 3247. As Martin Luther King Jr. said, "Injustice anywhere is a threat to justice everywhere."

"Does your teen...have a short fuse, leave you exhausted, sleep too much, often feel sad, have problems concentrating?" Probably anyone reading MRR can or did qualify as a problem-teen given the above question. This question was from an ad for a mental hospital; they are now advertising to get parents to commit their children to asylums. "Do your children wear black clothing? Do they enjoy role-playing fantasy games (Dungeons & Dragons)?" Those two questions are from a suicide prevention handbook. The authors of the handbook suggest parents should immediately commit any children they suspect might be suicidal. It amazes me that parents of suicidal teens send them away when what is needed is more warmth and communication. Many parents seem not to know how to communicate with their children and many seem to use commitment to asylums as a threat to make rebellious youngsters behave. There aren't many parents who approve of punk rock, let alone the attitude that goes with it, so I think young punks must be prime candidates for involuntary commitment.

When I was busy dropping out of high school in 1980 there was an ever-present threat that any of us could be involuntarily committed by our parents simply because they did not approve of our lifestyles or could not understand what we were going through and that the world was a different place than in the 1950's. We all knew that parents have the right to have their children committed at any time. My friends and I enjoyed abusing various drugs, many of us (male and female) were graffiti writers, and nearly every one of us ran away from home at some point (even though we were just staying with friends in other boroughs of NYC), so we were all candidates for commitment. Several of my more distant friends actually were committed even though nothing was really wrong with them.

Sadly, three times more teenagers are involuntarily committed today than when I was in high school. What I felt was an ever present threat is now a firm reality. Back in 1980 it seemed, especially with working class families, that no one wanted to consider the possibility that their children were "crazy" and that commitment was a last resort. Some of my friends' parents quite obviously needed some therapy, but they would not even consider it, even when insurance would pay for it, because they thought it was like an insult to the family. Now however, it seems as though parents are just so much more willing to commit their children, and you see a lot of 90 day commitments because that's the length of time insurance will foot the bill. Visiting mental health professionals is no longer an insult to the family, it is a way of enforcing compliance. It seems parents just don't want to worry about their kids running away or smoking, pot or having sex so they have them locked up.

Of course, adults are committed involuntarily too. I have kn~own several adults who went to the emergency rooms of hospitals because they were having nervous breakdowns and wanted to get Valium. None of them expected that they would be given much stronger drugs, like Thorazine or Lithium, and locked up for weeks without being able to communicate with anyone. Then they were each told they had manic-depression (bi-polar disorder), something that would be with them for the rest of their lives. The "bi-polars" and "schizophrenics" I have known all seemed fairly normal to me, and one of the smartest guys I know has an official diagnosis of "learning disabled."

Indeed, mental health professionals seem unable to tell the difference between "healthy" and "sick" individuals. In a classic experiment by Rosenhan, published in a book called *On being Sane in Insane Places*, normal individuals (teachers, lawyers, psychologists) checked themselves into psychiatric wards by pretending to be hearing things. After they were admitted they just acted normal, without pretending to have any symptoms at all. Not one psychiatrist detected the ruse and all the reports identified these normal people as schizophrenics. Just being in the psych-ward was proof enough that these people were irreversibly crazy; all the normal behavior was overlooked. Rosenhan wrote, "having once been labelled schizophrenic there is nothing the pseudo-patient can do to overcome the tag." Curiously, the other patients in the wards knew that these people were faking.

In *Howl*, Allen Ginsberg wrote: "I saw the best minds of my generation destroyed by madness." Dr. Seth Farber says: "I be~ieve this statement is inaccurate: I contend that he saw the best minds of his generation destroyed by the 'mental health' system." Dr. Farber has recently published a book called *Madness, Heresy, and the Rumor of Angels* (Open Court Press), which discusses the anti-psychiatric movement in detail. Farber is a Manhattan family therapist who heads a group called the Network Against Coercive Psychiatry which has such luminaries on its board of advisors as Kate Millet, Ramsay Clarke, Ken Kesey, 'and Jeffrey Masson. More interesting to me are the lesser known names of the psychologists and psychiatrists on the board: Ken Gergen, Peter Breggin, James Mancuso, Ron Leifer. Mancuso was a professor of mine at SUNY-Albany and is interviewed in Farber's book. Mancuso and Theodor Sarbin published a book of findings wherein they examined all the vast scientific literature on schizophrenia and concluded that not one of the many researchers studying this have found any

variable which accurately predicts schizophrenia; they concluded that there is no disease called schizophrenia, only behavior that we look at and decide is "abnormal." All of these people in the Network are highly critical of the medical model of psychiatry practiced today in the nation's mental institutions. They are part of a small movement of intellectuals, professionals, and psychiatric 'survivors' who are willing to stand up to the monolithic and oppressive mental health establishment.

In the medical model practiced by psychiatrists, abnormal behavior is ca~sed by disease which is the mental 'illness' and that illness must be cured. Across the nation there are parents w~ho are fed up with their kids' behavior and send them off to the loony bin to 'cure them.' As Farber describes it in his book, the mental health establishment takes these problem teens. in for observation, looking to see if there are any signs of schizophrenia or bipolar disorder (this decade's chic mental illness: check out the Richard Gere flick, *Mr. Jones*). These teens, being irate since they've been locked up for no good reason, exhibit all kinds of pissed off behaviors, which the doctors interpret as signs of illness, of lifelong debilitating disease. The psychiatrists refuse to consider that the behavior might just be a result of stress. The kids get locked up indefinitely, shot full of really nasty drugs like Thorazine (which has been likened to 'brain-glue'), and possibly even given electroshock 'therapy' (ECT) which seems to damage the brain and cause memory loss. I say 'seems to' because the mental health establishment says there is nothing wrong with ECT but it definitely does cause memory loss, and neurologists all know that memory loss is a good sign of trauma to brain tissue. Thus Dr. Farber argues that ECT causes irreparable brain damage. The problem is that psychiatrists consider the unruly behavior to be signs of underlying mental illness, when the teen is probably just acting out because of stress: environmental stress that can be addressed with family therapy. Usually there is nothing wrong with the teen, except that the teen is experiencing or causing tension in the family.

Dr. Farber, interviewed many psychiatric survivors for his book. In one case a young man, Leonard Frank, had disappointed his parents by leaving a really boring job and deciding to spend all his time in his Haight-Ashbury apartment reading books on philosophy and metaphysics. The parents retaliated by deciding to cure him of his boho lifestyle: they had him committed for 9 months. During that time he received insulin-shock therapy. This was an even more severe form of shock therapy than what we have today, and it completely wiped out his memory of all the books he had read. He couldn't even recall the titles. The psychia-' trists considered his case a success when he renounced his old ways (because he couldn't remember them anymore) and agreed to think in the way the psychiatrists wanted him to think. It took him two years to put his life back in order. Mr. Frank went on to form the Network Against Psychiatric Assault, a group that was instrumental in curtailing (at least momentarily) the use of electroshock therapy in California. His group also staged civil disobedience protests at meeting of the American Psychiatric Association, and in the interview Frank states that he wishes there could be more such civil disobedience to protest the return of shock therapy.

From this case and the others described in Farber's book it is clear that unconventional behavior or thought can easily put a person in an institution. In most of Farber's cases family members were responsible for the commitment. As I read these cases I could not help thinking how dangerous it must be to be a teen into punk rock in a backwater town. I was probably lucky to have grown up ip New York City where oddness is widely tolerated. Many people interviewed by Farber simply did not understand that they ought to be cautious about what they told the psychiatrists. Many of these people were having what they felt were intense religious experiences or realizations. What they described is quite familiar to me since I have been a Buddhist for 12 years and have had some remarkable experiences as a consequence of meditation. I considered this very personal so I told no one (besides, Buddhist teachings say not to talk about these experiences or you will destroy them). The people in Farber's' book talked about their experiences and the psychiatrists had them locked up for months or even years, ruining them with thorazine and with the fascistic way in which the institutions are run (even today it is clear that many institutions simply 'warehouse' patients with no real attempt at treatment).

It may seem odd that I speak favorably of the anti-psychiatric movement while I am in the process of becoming a psychologist. I simply don't think the medical model works here since it usually fails to recognize how social forces and stressors can effect us. Consider the way *'hysteria'* was first diagnosed and handled. Sigmund Freud was very interested in the cases of women diagnosed with hysteria, as were his contemporaries Charcot and Breuer. Hysteria was a diagnosis given to women who had paralysis, sensory loss, convulsions, or amnesia with no physical explanation: you would expect nerve or brain damage in such people but there was none—the cause was purely psychological. Freud concluded that hysteria was a condition caused by psychological trauma.,Psychiatrist Judith Herman writes: "Unbearable emotional reactions to traumatic events produced an altered state of consciousness, which in turn induced the hysterical symptoms." Freud went deeper than anyone else studying hysteria, and he concluded that child sexual abuse was the cause of all cases of adult hysteria. His paper, *The Aetiology of Hysteria*, still bears reading today.

Freud was advocating a social cause of mental trauma. This did not sit well with Freud's contemporaries, who unanimously endorsed the medical model. It didn't sit well with Freud either, and he recanted his explanation of social causes of mental illness in favor of the medical model. He decided that his patients in fact had *not* been sexually abused, but that the memories of abuse were imagined; symptoms of a mental disease. Freud's final hysteria patient, Dora, realized that Freud no longer believed her story of childhood sexual abuse and ended her treatment, a fact Freud and his colleagues became very bitter about.

The same thing is happening today. Psychiatry, which runs the nations institutions, pretty much wholly endorses the medical model and conveniently ignores the possibility that mental problems might be caused by real life problems like stress stemming from racism, sexism, poverty, urban living, unemployment, crime, or dysfunctional families. Farber makes a compelling argument for the abandonment of the medical model, which he feels is really set up to make tons of money by diagnosing people with lifelong illnesses for which they must take brain altering medications. Whether or not that is true, I agree that the medical model is not appropriate and results in the unnecessary incarceration of hundreds of thousands of people and the destruction of their brains with caustic drugs. Why do this, Farber asks, when family therapy is available and has shown great successes without incarcerating anyone or using drugs? Farber states that institutions, using the medical model, brand people with stigmatizing labels and treat them as social throwaways.

I guess the main thing to be stressed is that if you are unfortunate enough to be committed by your parents or loved ones simply because you don't behave the way they think you're supposed to, you should play the game long enough to get out of the psych-ward. Tell them you'll get a normal haircut. Take out the nose ring: having the hole close up is better than a month in the loony bin. Don't talk about your religious experiences. If you're not suicidal don't tell them that you are! If your parents threaten you with commitment, ask for family therapy instead; family therapists are much more likely to actually listen to you and look at the whole family picture instead of just assuming that you have a mind disease. And no one needs neuroleptic drugs like Thorazine, Stelazine, and Mellaril. Check out Farber's book. It's written for non-professionals and the interviews with the psychiatric survivors are real eye-openers. Here are some other books: Jeffrey Masson, *Against Therapy;* Kate Millet, *The Loony Bin Trip;* Peter Breggin, *Electroshock: Its Brain Disabling, Effects;* David Richman, *Dr. Caligari's Psychiatric Drugs;* also stuff by Tom Szasz, R.D. Laing, and Erving Goffman. Write to Farber to find out more about the anti-psychiatric movement (you might have to write twice because he is quite the absent-minded intellectual): Network Against Coercive Psychiatry, 172 West 79th St, NY, NY 10024. There is an antipsychiatric magazine that you can write to for a free copy: *Dendron/* PO Box 11284/ Eugene, OR 97440. Write to me with questions or comments: Evan Harrington/ 1011 Clinton St/ Philadelphia, PA 19107.

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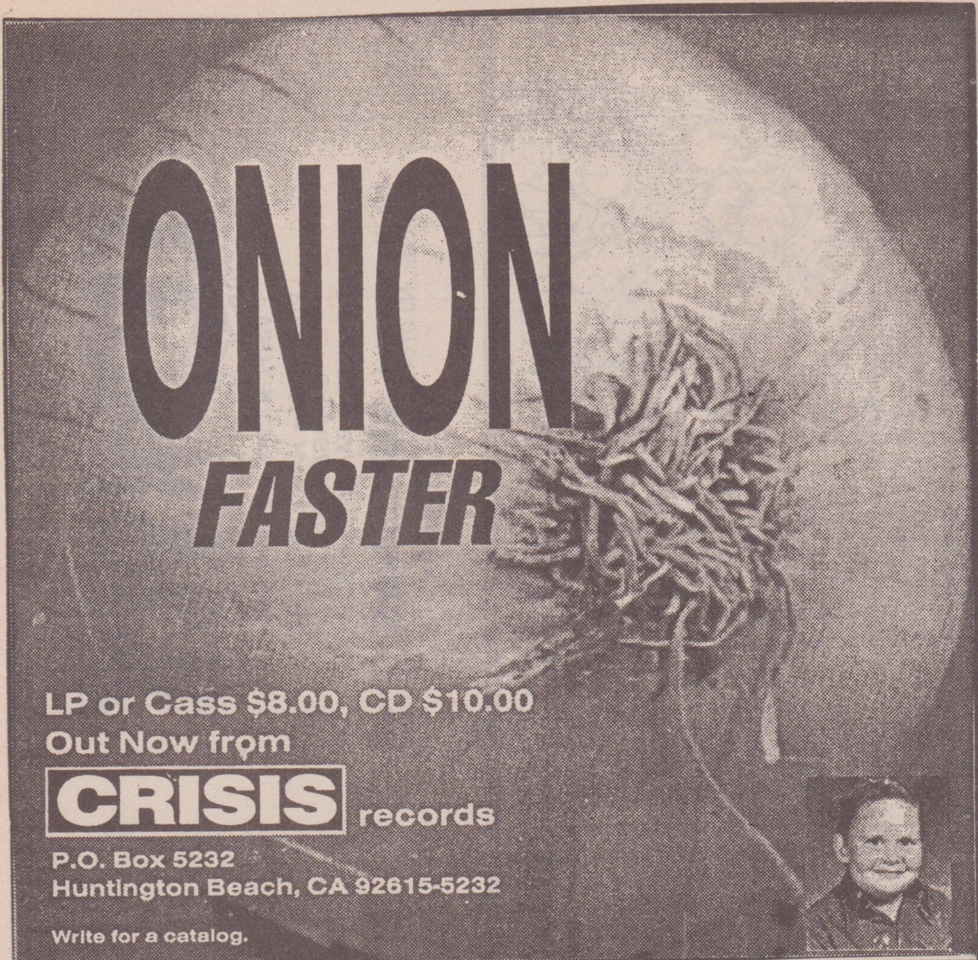

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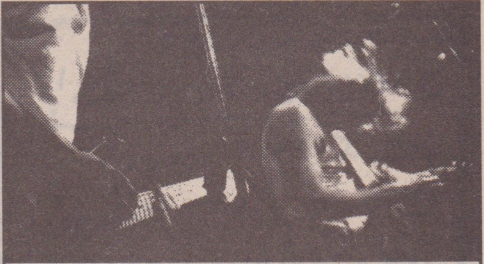

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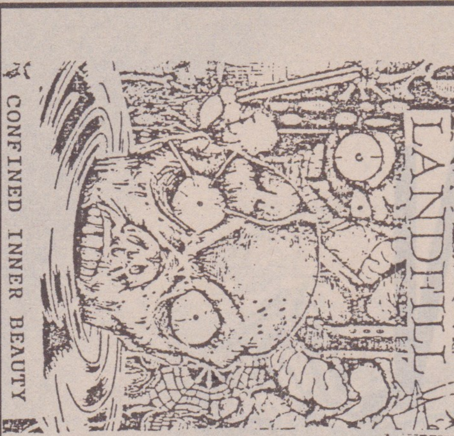

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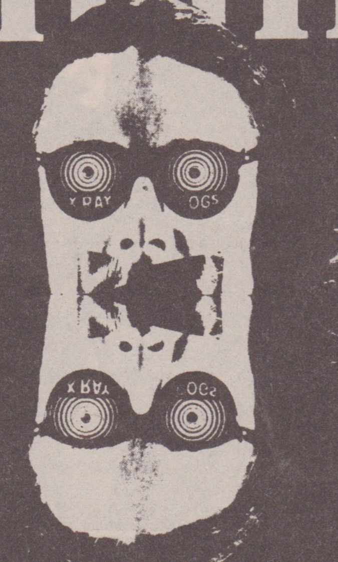

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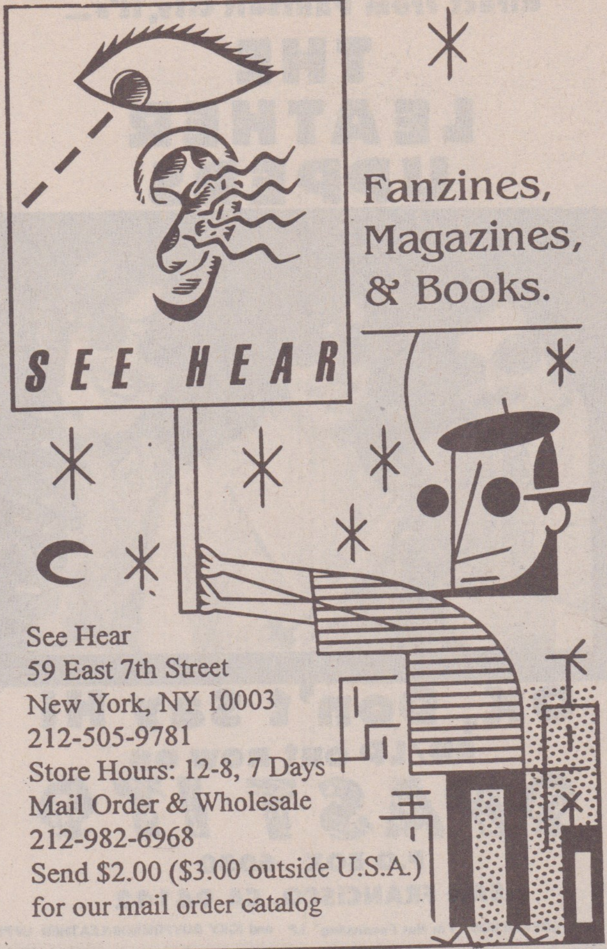

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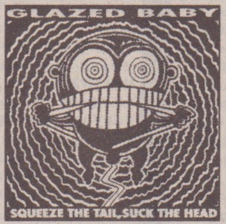

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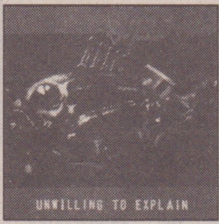

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G.I. JOE GOES SHOPPING! BARBIE TALKS TOUGH!!

Your son tears the wrapping paper off his fierce new "Talking Duke" G.I. Joe doll and eagerly presses the talk button. Out comes a chirpy voice that sounds astonishingly like Barbie's saying, "Let's go shopping!"

Does your son:

A) Furiously vaporize the doll with his own phaser rifle?

B) Go shopping with Joe?

C) Say: "Mom, I suspect we're the lucky victims of an elaborate nationwide publicity stunt designed to ridicule gender stereotyping in children's toys. This barbaric little action figure you gave me may turn out to be a valuable collector's item."

If the answer is C, your son has correctly divined the latest socially conscious media prank to hit the nation's toy stores.

For the past several months, a group of performance artists based in Manhattan has been buying Talking Dukes and "Teen Talk" Barbies, painstakingly swapping their voice boxes and then replacing the dolls on the shelves of toy stores in at least two states. The result is a mutant colony of Barbies on steroids who roar things like "Vengeance is mine!" and "Eat lead, Cobra!" The emasculated G.I. Joes, meanwhile, twitter, "Will we ever have enough clothes?"

Included with each doll is a leaflet from the group, claiming credit and calling itself the Barbie Liberation Organization. The leaflets urge buyers who agree with the group's anti-sexist, anti-violent agenda to call television stations and newspapers. It claims to have surgically altered 900 dolls. The only confirmed alterations so far are about a dozen that turned up in Albany, NY, San Diego and Walnut Creek, CA.

Wayne Charness of Hasbro Inc., which makes G.I. Joe, said the company has gotten a good chuckle out of the prank but added, "We think it's kind of ridiculous. G.I. Joe and Barbie have been around for decades and are a part of Americana." Yeah, and so is wholesale murder and rape.

FORMER FASCIST ORGANIZER DIES

Nicky Crane, a senior organizer in the fascist British Movement in the 1970's, has died. Thirty-two year old Crane died of an AIDS-related illness.

Crane was an influential member of the far-right Blood & Honour movement in the early 80's and ran the security team for the neo-Nazi band Skrewdriver. He was disowned by other far-right leaders when they discovered he was gay, and last year he openly distanced himself from neo-fascist politics.

Crane worked as a doorman in various gay venues. Friends said he had completely renounced his former political views.

WHAT THE HELL IS HAPPENING IN CHIAPAS ?

by Jim Tracy

A few issues back MRR NEWS brought you the North American Free Trade Agreement in a nutshell. You might remember that we gave contacts of a few groups working to defeat the measure in Congress. NAFTA passed thanks in part to Bill Clinton buying votes with all sorts of favors. On New Year's Day, a group of Mexican rebels calling themselves the Zapatista Army of National Liberation launched their first offensive in the Chiapas province. New Year's Day was chosen since it was the first day that NAFTA would go into effect. Which the EZLN called a "death certificate for the ethnic people's of Mexico."

Although Mexican President Salinas has declared a unilateral cease-fire, human rights groups say that the government is continuing to use the crisis as an excuse to repress all political opposition in the country, not just the Zapatistas. Medea Benjamin of Global Exchange visited Chiapas shortly after the uprising as part of an international human rights delegation. She reports that the military is believed to have committed summary executions and left people shot along the roadside as a warning to those who may want to join the rebellion. She commented "unlike almost any other Latin American country, the Mexican government is concerned about its public image. With the signing of NAFTA they want to attract business and tourism.

The government acted as if the crisis was spontaneous and a surprise. In fact the military had engaged in skirmishes for quite a few months with the rebels. It was the government's fanatical desire to present a good face to foreign investors which kept the news under wraps for so long.

Continued Page 2 Col 1

CHIAPAS *From Pg 1 Col 3*

There are conflicting reports of how successful the offensive was. Some reports place the Zapatistas as capturing up to twelve cities, while a more modest estimate names four. Since the military has sealed off much of Chiapas, it is hard to know who has the upper hand. AP wire reports say that most of the rebels have been pushed back into the mountains. Initial reports were of 60 casualties, although that figure is certain to rise.

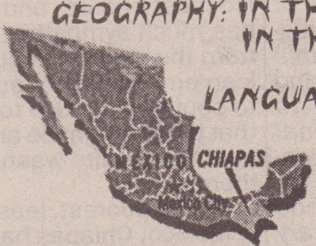
In order to understand what is happening in Mexico it is important to understand that the roots of conflict go back much further than NAFTA. NAFTA will indeed generate the importation of cheap corn and grain from Canada and the U.S. into Mexico. This will harm the area's largely Indian subsistence farmers.

The Zapatistas are mainly Tzetal Indians forced from their ancestral lands by the cattle-ranching elite. Government repression of its 15 million Indians is legendary; and until now, seemingly unstoppable. The Chiapas uprising happened only a few days after a truth commission was formed to probe the 1968 massacre where officers of the Olympia battalion dressed in plain clothes and killed 300 "undesirables" in order to get ready for the Mexico City Olympics.

FACTS ABOUT CHIAPAS

POPULATION: 3.2 MILLION

GEOGRAPHY: IN THE SOUTH, FARMLAND. IN THE NORTH, RAINFORESTS.



LANGUAGES: MORE THAN 20.

WAGES: 59% LESS THAN THE AVERAGE WAGES IN MEXICO.

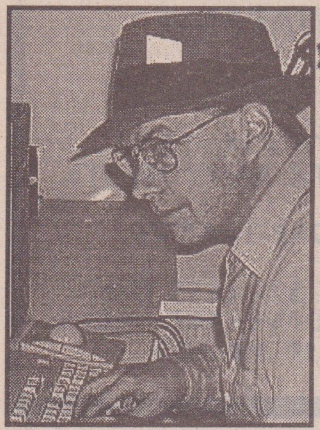
Day-to-day life is difficult for the Indian and peasant populations in Mexico. Wages are low, jobs are scarce and access to health care almost nonexistent. Said Jose Salinas, (name changed) a Mexican immigrant living in San Francisco. "In Mexico you have no rights unless you are a wealthy member of the PRI." He continued " It is hard to eat and live, so you don't think much about political rights so much. We are desperate. If you are an Indio, then things are that much harder."

The Mexican oil boom of the 1970's shifted the power structure in Chiapas. Peasants who traveled to the northern provinces to work in the oil fields returned, bought land, established farms and aligned themselves with the ruling elite.

Economics aside, the Native populations also consider themselves to be targets of cultural genocide. Native languages are outlawed in practice if not on paper. The process of relocating native tribes also decimated culture and tradition.

The act of relocating tribes also decimates the environment. Tribes are driven away from the fertile southern section of Chiapas, and to the rainforest. The rainforest is not suited for farming or sustaining large numbers of humans. Its increased population destroys it as people attempt to farm on it. The soil there is good for 2 or 3 crop cycles.

The Hispanic newsweekly *Horizontes* reports that the entire country of Mexico has been jolted by large demonstrations in solidarity with the Zapatistas, something the mainstream media has ignored. In fact, despite reports to the contrary the only thing certain after this uprising is that nothing is over with and that 1994 will be a dramatic year in Mexico.



LEFTY HOOLIGAN

I'm leaving the theme of class struggle with this column and returning to the original intent of general news analysis and commentary behind this section of the MRR News. *Whether that creature called "objective journalism" exists or is mythical, as I believe, please don't come looking for objectivity in this column. I have points to make and arguments to belabor, and you can check out "the other side" in the sources I cite. For the most part, what I like doing best is taking information available in the standard, mainstream media (in particular, the Hearst-owned* SF Chronicle/Examiner *since I live in the Bay Area), and putting my own slant on such news. But, as Marx once pointed out, philosophers have given us various ways of interpreting the world. The point is to change it.*

...ALL THE NEWS THAT FITS...

THE ROLLER COASTER RIDE OF THE CENTURY... So, NAFTA passed. Now, the US is committed to free trade with Mexico, a Third World country with an insignificant national economy characterized by crushing poverty which has been ruled through fraud, corruption and rigged elections for over fifty years by a single, authoritarian party called the Institutional Revolutionary Party (PRI). What happens when such an inherently unstable situation produces rebellion, revolution, or civil war? Will the US military remain uninvolved if instability emerges "south of the border?" Sure it will, and if you believe that, I've got a bridge you might be interested in buying...

A taste of things-to-come materialized on January 1, 1994 when several thousand armed Mexican Indian peasants seized portions of five or six towns in the Mexican State of Chiapas. Reported that weekend and subsequently by the BBC, NPR, the *New York Times*, etc., this organized assault by the Zapatista National Liberation Army killed local police, occupied government buildings, and fought pitched battles with the Mexican army. Apparently based among the Lacandon Indians of the region, this national liberation army pronounced NAFTA as a death sentence for the indigenous peoples of southern Mexico, going on to declare war on the Mexican army and president Salinas de Gortari's government. The uprising dramatized the grinding poverty, murderous starvation, diseases such as malaria and cholera, government and police corruption, and tourist trade fueled cultural imperialism that the native peoples of southern Mexico must endure, and because of this it has much sympathy and some support from the general population. The American embassy sent out representatives to southern Mexico to warn the tourists that things might be amiss in the region. As if the gunfire wasn't clue enough for them...

The poorest, least developed state in Mexico, Chiapas has indigenous peoples whose cooperative agriculture is being threatened by government efforts to privatize the Mexican *ejido* farm system. In addition, the Mexican government and military regularly harass dissident elements in the area, having conducted a sweep for subversives as recently as the end of 1993. Rural squatters movements and peasant uprisings are common in the region, going back to Mexican revolutionary Emiliano Zapata, who led peasant guerrillas in southern Mexico from 1910 until his assassination in 1919. The sweeping land expropriations and libertarian communalism implemented by Mexican Indian peasants of Zapata's time may or may not have been the goal of these present day Zapatistas. At the cost of several hundred dead, the Mexican army eventually succeeded in driving the Zapatistas into the hills and eastern jungles, perhaps initiating a guerrilla movement in the countryside. The national liberation army claimed attacks on electrical towers near the capital and a January 8 car bombing in Mexico city. Grenades were thrown in Acapulco, and an oil pipeline was blown up in Hidalgo also on January 8. At this time, the Mexican government is handling the insurgents with kid gloves, given anti-military demonstrations in Mexico by civil rights groups, and anti-government demonstrations in the US by Mexicans. Fighting on the ground between the Mexican army and the Zapatistas in Chiapas, and the bombing of suspected Zapatista bases in the mountains has been suspended while the Mexican government tries to negotiate with the rebels.

Those US liberals who wring their hands over indigenous peoples and buy those oh-so-correct hand-made Mexican Indian arts and crafts will undoubtedly find this uprising's violence understandable, if regrettable, thus missing the point here. Mexico is a socially unstable nation, and such troubles are bound to increase, exacerbated by "free trade." Insurrection on the US's "doorstep;" such a direct challenge to American empire will undoubtedly prompt US military intervention in hopes of "stabilizing the situation." Vietnam's gonna look like a fish fry by comparison, at which time US liberals will choose up "hawk-and-dove" in the counterinsurgency war intended to maintain US capital's domination over north America. I'll stop, before I write a book...

AFTER WE KILL ALL THE LAWYERS, THERE ARE THE JUDGES... It's no surprise the government lies and deceives us. Witness all the latest furor over secret government radiation testing on unsuspecting people. Now, the California State Supreme Court has made it legal for your employer to lie and deceive you. By a 4-to-3 vote on Dec. 30, 1993 the court ruled that business is not liable for dismissal by fraud, only for "wrongful termination." The company Up-Right (hey, I don't make this stuff up) lied to a welder named Charles Hunter whom they employed, falsely telling him that his job was going to be phased out, thus literally forcing him to resign. But that's okay. So is giving your workers cancer from exposure to toxic wastes. The State Supreme Court ruled on December 27 that victims need to prove that they're more likely than not to get cancer from such exposure, effectively limiting workers from suing business for hazardous health-and-safety conditions. On a more upbeat note, the State Appeals Court reinstated reporter Julie Savage's lawsuit against PG&E on December 29. Seems that the corporate utilities monopoly got Savage fired from the *Energy User News* and *Journal of Commerce* for writing articles critical of PG&E, effectively blacklisting her. Check out the articles in the *SF Chronicle* the days after the dates listed above.

FOOT LOOSE, BUT NOT FANCY FREE... The US government estimates that 110 million anti-personnel and anti-tank mines are spread across some 62 countries—including Cambodia, Afghanistan and Somalia—as a result of war. Nearly 10,000 people are killed or maimed each year by mines, according to the International Red Cross as reported in the 1-2-94 edition of the *SF Examiner*. Many of these are curious children. Vietnam, internally at peace for over twenty years, still has problems with undetonated US munitions and mines. Well, at least those countries don't have problems with annoying yuppie joggers...

THE "UNDERSTATEMENT OF THE YEAR" AWARD goes to the CIA. When the agency learned of a "60 Minutes" investigation into how a Central Intelligence Agency anti-drug program in Venezuela had shipped a ton of nearly pure cocaine to the United States in 1990, a ton of coke that was eventually sold on the streets, the CIA said that it was "a most regrettable incident" involving "instances of poor judgment and management on the part of several CIA officers." Seems that CIA officer McFarlin and Venezuela CIA station chief Campbell were working with one General Guillen of

the Venezuelan National Guard to get in good with Colombian drug traffickers by transshipping hundreds of pounds of cocaine into the US. The agency claims to do "controlled shipments" in criminal investigations all the time, where drugs are allowed to enter the country and then seized so that arrests can be made. But these were to be "uncontrolled shipments." No seizure allowed, so that the agency could allay all suspicion in the Colombian traffickers they were courting. Never mind that a dozen new kids catch a coke jones on the CIA's efforts to befriend drug cartels. Drug Enforcement Agency Venezuelan attaché Grimm refused to get the DEA involved in the CIA's schemes, so the agency decided to go it alone. 3,000 pounds of coke were delivered by Colombian traffickers to CIA agents in Venezuela and stored in a truck at the agency's counter-narcotics center in Caracas before most of it was shipped during 1990 in a series of smuggling operations; all at US taxpayer's expense by the way. The only way all of this came to light is that US Customs Service officials seized a shipment of nearly 1,000 pounds of coke at Miami's international airport in late 1990, and managed to trace it back to the Venezuelan National Guard, and General Guillen. The US Attorney in Miami asked for an indictment of the general in June 1991 from the Justice Department, prompting the CIA to step in and acknowledge that General Guillen was their man. The indictment was nixed, and the General was granted immunity for his "cooperation." Guillen of course said nothing about his CIA connections, leaving the gist of the agency's role to be leaked from a 1992 agency secret report submitted to the Senate Intelligence Committee. One CIA officer has resigned, and a second has been disciplined, as a consequence of this faux pas reaching the media. A Federal grand jury in Miami continues to investigate. Now, what would have happened had the US Customs Service missed the coke? Might there be any truth to those "paranoid fantasies" in the late '60's and early '70's talked up by folks like the Black Panthers that the CIA was smuggling heroin and cocaine into the US in order to help destroy the Black revolutionary movement by spreading drug addiction in the Black community? (Thanks to Noah Lyon of Clintondale, NY for the Nov. 20, 1993 clipping from the *New York Times* submitted to MRR News)

ADDING INSULT TO INJURY... The *LA Times* reported that bosses are stealing the pension savings and health coverage of thousands of workers, according to the US Labor Department. Financially troubled businesses are fraudulently diverting funds earmarked for such things as 401(k) pension plans and health insurance premiums. Of course, that's a felony, but by the time government agencies act to prosecute such violations, workers have found that their health insurance has been canceled and that there are severe shortages in their retirement savings. And, if the company doesn't have the money to repay the stolen funds, the workers are shit-out-of-luck. Ain't capitalism grand...

THAT OLD SHELL GAME... Ever wonder whatever happened to the peace dividend, which was supposed to come from radically downsizing the US military after the end of the Cold War? Clinton promised it while running for office, but then he got involved in Somalia and Haiti and maybe the Balkans. The Democratic President's austere 1995 deficit cutting budget slices government services to the bone, while leaving the Pentagon's portion largely intact. While the military will not be given additional money to cover inflation, meaning that mandatory pay raises will have to be absorbed by shifting funds within existing military outlays, Clinton's budget proposes to cut 100,000 Federal jobs, close the bulk of the Agriculture Department's farm program field offices, eliminate funds for reading instruction and bilingual vocational courses, and slash $802 million from urban mass transit systems...California Democrats have openly labeled Pete Wilson's 1995 State budget a shell game because it shifts funding and maintenance responsibilities for State mandated programs to the local level. As usual they obscure the point. Wilson wants a budget that raises virtually every state government fee while making deep cuts in welfare, education and public service. The game comes in knowing that, well before proposing this severe budget, in October 1993 to be exact as reported in the Dec. 25 issue of the *Chronicle*, Wilson signed a bill that gives business $1 billion in tax breaks. Electronic firms will get investment credits, and satellite communications companies will get sale tax exemptions; just a few of the tax credits and sales tax exemptions enacted by the bill that also reduces the overall state corporate tax rate from 2.5% to 1.5%. Touted as an "economic stimulus" bill to help out the State's disastrous economy, its combination with Wilson's budget amount to solving the State's budget crisis on the backs of poor, working and middle class folks. And the State's Democrats, for the most part, supported this sweetheart legislation...

AT LEAST THE POLICE ARE HEALTHY... SF Mayor Frank Jordan proposed a budget for 1994-95 on January 14, 1994 that slashes $10-15 million out of the City's Health Department. At the same time, his budget calls for maintaining the Police Department at full strength, and for completing construction on a new County Jail. A bit of sarcasm says: "Support Your Local Police: Beat Yourself Up!" If Jordan has his way, you won't be able to get emergency medical treatment for being so conscientious...

TALKING OF SWEETHEART DEALS... Back to NAFTA, and how it "protects" the "rights of labor." The Dec 25, 1993 *SF Chronicle* reported on union elections in the Plasticos Bajacal maquiladora factory located in Tijuana, Mexico. A division of Boston-based Carlisle Plastics Inc., the factory is being accused of staging union elections in 1993 to give recognition to a union which had previously arranged a sweetheart contract with Bajacal. The union, Mexico Moderno, affiliate to the Confederation of Workers of the Mexican Republic (CROM) with ties to Mexican employer groups and government officials, initiated the election and "officials" (e.g. thugs) of the union escorted workers to the vote wearing leather jackets and dark glasses. The vote was not secret. Workers had to declare their union loyalties and sign an affidavit of their votes before government officials, with company officials able to overhear the whole process. Remember, Mexico had already signed and was pledged to uphold the terms of NAFTA when the government officiated over such blatant union electoral fraud. 300 of 500 workers had voted before another union competing in the elections, the Confederation of Revolutionary Workers (COR), protested the vote and the election was suspended. Complaints and protests against wage cuts, working conditions and industrial accidents at Plasticos Bajacal began in 1992, and the company hoped to cut a deal with a corrupt, government connected Mexican business union to head off more militant labor organizing. Workers have talked about the campaign of intimidation, aside from the union election process itself, used by the company, union and government to rig a Mexico Moderno/CROM takeover. Twelve COR union militants were fired by Bajacal immediately after COR protested the union vote. North American workers gotta get hip. What capital and the state can do to Mexican workers today, they will do to the rest of us tomorrow. Bet on it.

THE PRICE OF A DAUGHTER... Candy Lightner, founder of Mothers Against Drunk Drivers after her teenage daughter was killed by a drunken driver, is now a lobbyist for the American Beverage Institute. The Beverage Institute opposes national legislative efforts to lower the blood alcohol level of drunken drivers from .1% to .08%. According to the 1-15-94 issue of the *SF Chronicle*, she was ousted as MADD's president in 1985 over disagreements over her management style and salary demands, after which she left the organization. And who says you can't put a price on love...

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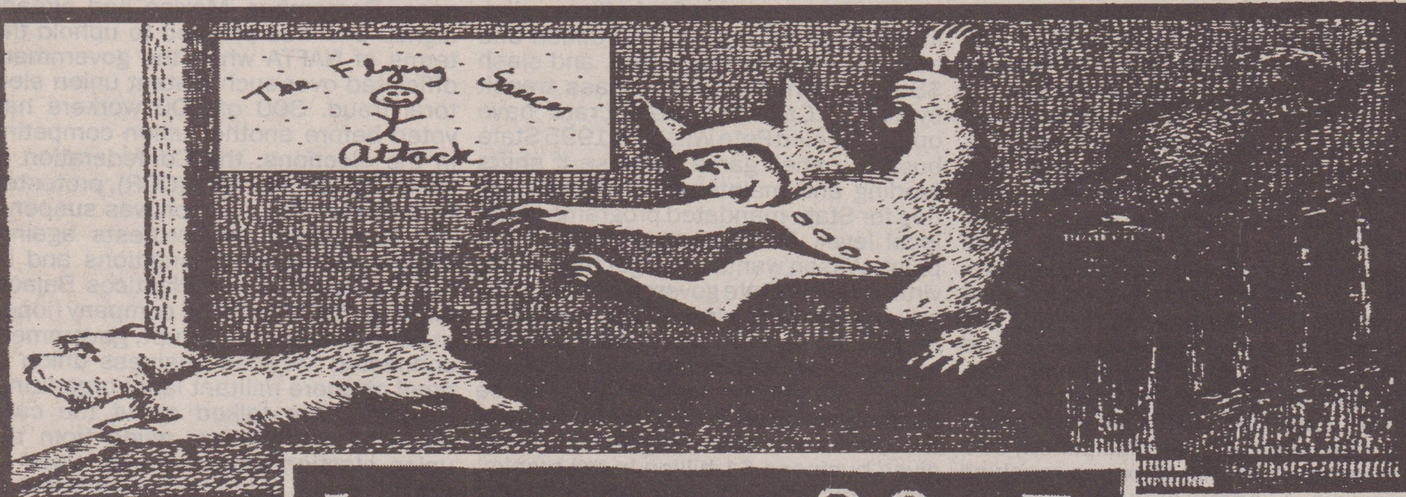

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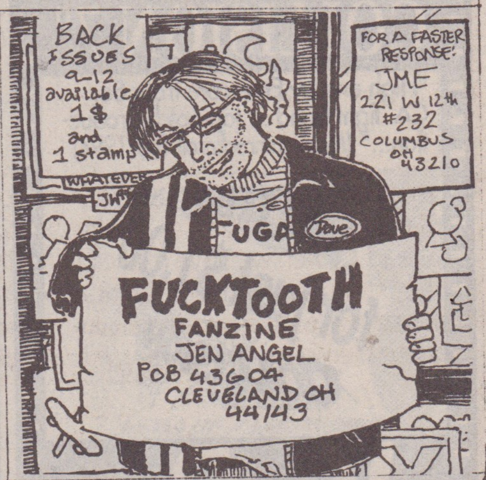

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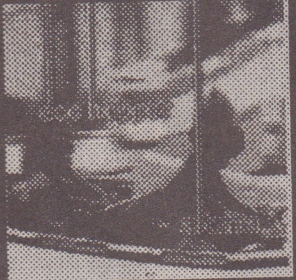

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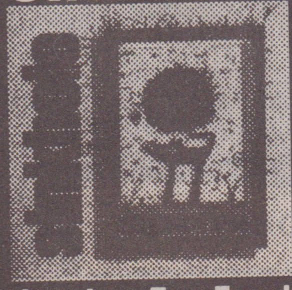

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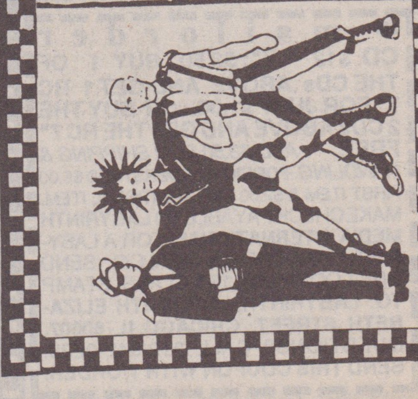

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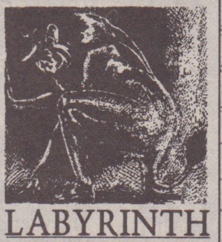

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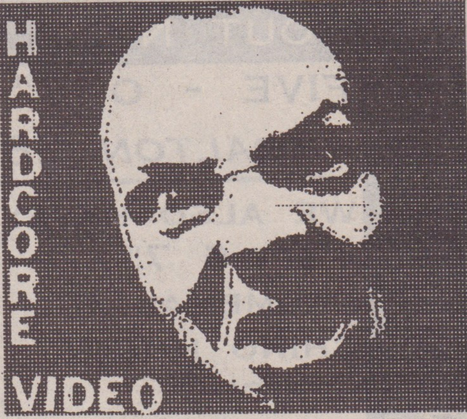

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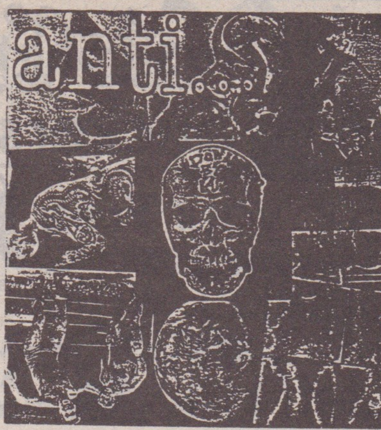

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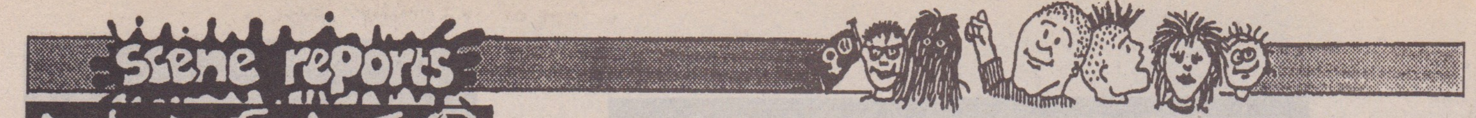


LEBANON

Well, folks it's more than about time to inform you about the happenings of the Lebanese rock scene, one of the more powerful rock scenes in the Arab middle east! Rock has a long history in Beirut, a cosmopolitan city before the bloody civil war, which was very much "westernized" and is now beginning to play its role of cultural leader of the middle east again. In the 70's there was a ton of bands in Beirut, all hippies-influenced, and with "decadent" hippy outlooks (long hair, big beards), like **THE LORDS**. I don't have much information about the situation of rock during the civil war, but I had heard there were punks at that time, struggling to survive, sandwiched between the different warring factions and militias. I'll try to get more information about that dark period of Lebanese musical history soon.

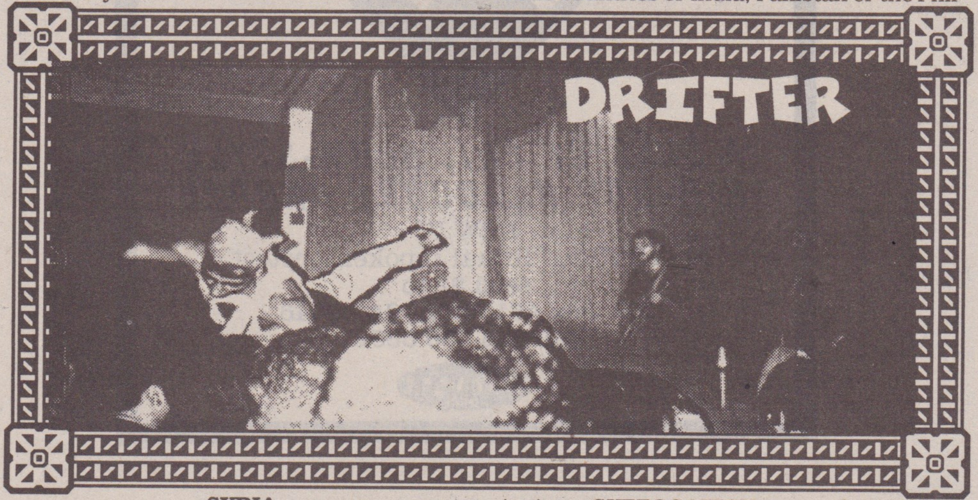
Anyway in 1988 appeared **EXCEED** who play heavy metal and has a local hit "Can't Kill The Beast". **BOB DEAN & THE RUSTY MINDS** is very popular too and have played a lot of gigs and released a cassette single titled "Forbidden Touch". **SNOWGOOSE** is the local weird/experimental band. The most famous band now in Lebanon is **GASSAN RAHBANI GROUP** who just released a new album tape called *The Link*, on a Saudi Arabian label called Music Master. It is a very professional looking tape, and very well executed. They play heavy metal (in English) but have a strange introductory song (in Arabic) which is more like dance/house stuff. Gassan Rahbani, the leader is the nephew of Fairuz, the famous diva of classical Arabic music, whose son is Ziyad Rahbani, a great composer of jazz and innovative music based on traditional Arabic influences. (Strangely enough, her cousin is Ramsey Kanaan - family name Rahbani - famous punk rock star from Scotland's Political Asylum, and publishing mogul extraordinaire). He has released many tapes in Lebanon. The label's address is: **Music Master**/ PO Box 6675/ Jeddah 21452/ Saudi Arabia. Finally a new band was formed in 1992 by a Jordanian expatriate: it's called **STRAY DOG**, they're mostly influenced by Bad Religion and US hardcore, so it's currently the only punk/HC band in Lebanon. They're planning to record soon. You can contact them at: Zaki Abdul Hamid/ American University Of Beirut/ PO Box 11-0236/ 2984 Beirut/ Lebanon. Zaki is also doing the only punk/HC/ thrash radio show in Lebanon, it's called "Blood Sky High", broadcasted on UFO radio, FM107, and can be heard all over the Lebanese territory. Can you imagine broadcasting Bad Religion songs over the Iranian-supported Shi'a stronghold of the Bekaa plain? Support Zaki by sending him stuff for airplay!

Gigs in Lebanon usually occur in universities and schools or in some clubs like **American Dream**. Lebanon is somehow more relaxed with people's outlook and lots of Lebanese thrashers/death freaks wear very long hair, earrings and tattoos, there is even a group of dedicated satanists meeting around the university (how stupid).

Which doesn't mean that problems never occur. Last year, after a kid's suicide, some heavy metal cassettes were found in his room, and authorities blame rock music for causing his death. So they soon threw in jail the local rock tapes seller, who was a good friend of the young guy. Some stupid reactionary magazines like *Campus Newspaper*, wrote articles saying rock was devil's music! But a movement of support for the detained tape shop owner was created and supported by UFO radio, they organized benefit shows and after a while the guy was released.

IRAQ

I met some Iraqis in Jordan and was told that rock music is now the most popular music among Iraqi youth, and that there are literally hundreds of bands all over the country, mostly into melodic heavy metal. I had to meet an Iraqi guitarist currently playing in a hotel band in Amman, but I couldn't arrange an appointment, so there's no other details and no contact address. I'll try to go to Iraq some day.



SYRIA

Rock music appeared in Syria about 6 or 7 years ago, in the mid-80's. Old split up bands include **THE INVADERS** (blues-rock/ hard rock) and **THE HEADLINES**. The bands face big equipment problems as the wages are very low in this "Baath socialist" country. They have no other rehearsal places than their own flats, so bands usually rehearse on acoustic guitars, the drummer playing his sticks on a chair. Akram, the guitarist of the heavy metal band **THE DRIFTER**, sold his bedroom furniture to buy an effect pedal. Iyad, the second guitarist and vocalist of the same band, regularly goes to Cyprus where he sings in some restaurants in order to make a living. I went to a **DRIFTER** gig, it was hold at the Russian cultural centre of Damascus (it's one of the cheapest gig halls in town: 10000 Syrian Pounds; US$ 1 = 145SYR). The gig was attended by about 400 people, and the atmosphere was fantastic. There you could see all Damascus thrashers and metallers, some even doing some stage diving. You can contact **THE DRIFTER** at: PO Box 3103/ Damascus/ Syria. The gigs are always organized by the bands themselves, and a few years ago they were mostly held in rented halls of big luxurious hotels like the Meridien or the Cham Palace! Weird isn't it? In order to organize a gig, bands need to apply for all authorization at the ministry of culture, but there's is usually no problem. Culturally you can do quite a lot of things as long as you don't get into politics (in which case you probably disappear forever if you criticize the government). So songs deal usually about peace, girls and social problems of growing up. Other bands in Damascus are: **NAMELESS** (heavy metal), **KROKERS** (alternative), **JOURNEY** (rock), and also **MORE GUTS** (ex-**SUDDEN DEATH**) a black metal band which is heading towards deathmetal and grirldcore, you can contact them at: Samer Akbik/ PO Box 2281/ Damascus/ Syria; or at: Avo Barsumian/ PO Box 1238/ Damascus/ Syria. Avo is the vocalist of the band and is an Armenian Syrian. Most of the early rock musicians in Syria when the movement started were Armenian Syrians. There is one rock radio show called "**Rock Station**" every Saturday at 2PM on the Syrian state radio (there's no private radio stations in Syria). The best music shops in town, selling pirated tapes are the Lido and the Nai, both in the centre of Damascus. Every year, for the music day (21st of June), the French cultural centre is organizing a big all-day festival in which all Syrian bands are invited to take part (a kind of open stage).

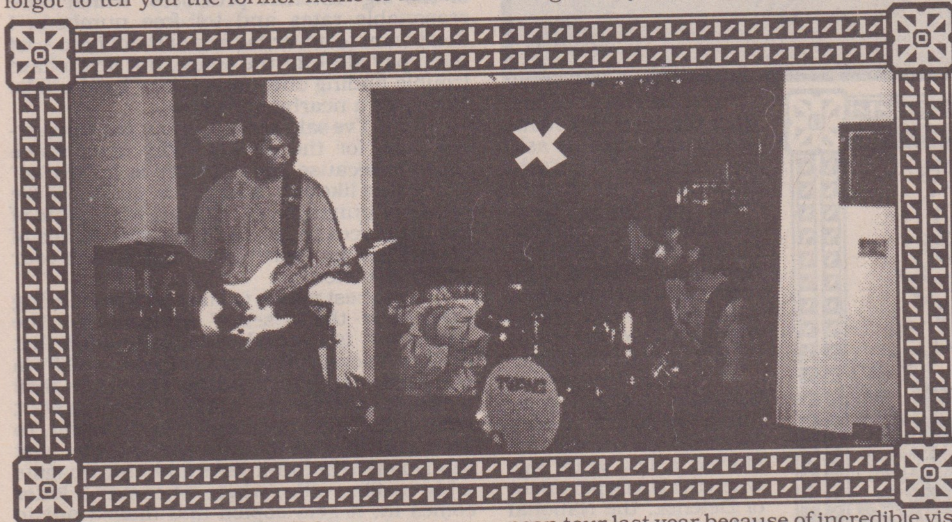
UNITED ARAB EMIRATES

There are a few rock bands in Abu Dhabi, all formed by expatriates from other Arab countries or India, Pakistan or the Philippines. **SUFFOCATION** was a thrash band formed by Samer (now back in Syria and in **MORE GUTS**). Rockers of the UAE hang around at a place called Hardy's, but got big problems with the Emirates' police who chase them away and accuse them of using drugs. GBC was an Australian rock band playing in big hotels for a while, they had a female singer. All other bands are really underground and play at private parties. Things are probably better in Dubai which is slightly more liberal. I should receive new updated information and addresses in a few months as Samer is planning to go back there for a while... stay tuned! The situation in Kuwait, Saudi Arabia, Qatar and Bahrein is probably identical though I've found a tape by a Kuwaiti band called **AL MARJAANA** which is playing pop with Arabic influences. And there's a great record shop chain selling rock tapes and CD's, called Stallions. They have shops in Jeddah and Riyadh (Saudi Arabia), in Dubai and in Ammarl. Their great slogan is "We rock the desert!".

JORDAN

The oldest rock band in Jordan was called **MIRAGE** and was formed by Jordanian students returning from the States. They have released at least one tape album, distributed by Music Box in Amman. They've split up now but have started a recording studio. They were singing in Arabic, and were playing a very interesting style of rock/ hard rock mixed with Arabic influences. In the early 80's appeared two heavy metal bands playing their own compositions, and which are still a reference for nowadays' bands, **DEJA VU** and **TROY**. Many rock musicians in Jordan are Palestinian like Abdelqader, the lead guitarist of the heavy metal band **X**. Contact them at: Abdelqader M. Husseirli/ PO Box 811609/ Ammarl/ Jordan. Phone:

826559. They organized a great heavy metal festival on the 2nd of September, 1993, at a club called **Skating Palace**. That night were also playing **ABATOR** and **PRIME CUT** (which you can corltact at: Rami Dogom/ PO Box 39126/ Queerl Alia Internatiorlal Airport/ Jordan. Phone: 711611. **MEGA POWER** is the only thrash band in Jordan, they are from Irbid in the north, but I couldn't manage to meet them as the guy in the band has no phone, and I don't know their postal address. They have recorded a tape though. Irbid is a university town in which there are also many Malaysian students into thrash. Oh yes, I forgot to tell you the former name of **MEGA**

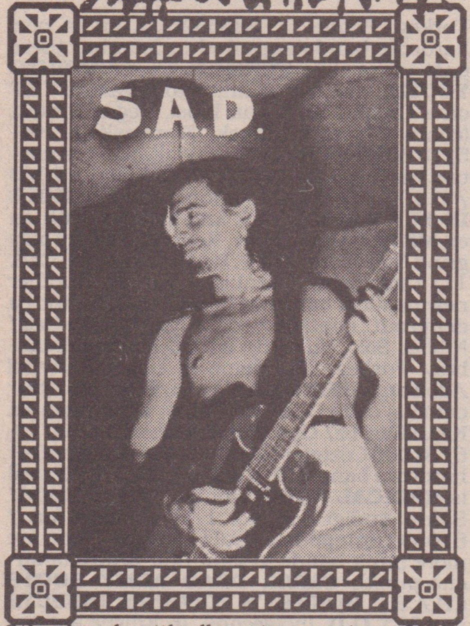


POWER: it was **4th ARMADA**.

Class divisions are more apparent in Jordan than in Syria: here rock is basically upper middle class to upper class. Abdelqader from X is also producing the only zine I know of in Jordan, it's called ***People Rejects*** and deals a lot with humor and comics (see the address of Abdelqader above). I met also Seif who is in the process of forming a band, he's very much interested by punk (which he knows through his brother Gheith, who spent some time studying in the States and is a Dead Kennedys fan. By the way. Ammar, the vocalist of X, is also their brother... you call contact them at: Seif/ PO Box 925211/ Amman/ Jordan; Phone: 673976), but has very little information about the punk movement, so if you're interested, write him, or send him zines or music or whatever. Haitham M. Ibrahim is into punk too and is a very nice and interesting guy, he's got a project called **THE PROJECT**, and composing industrial music, very unordinary stuff, he needs your support too: Haitham M. Ibrahim/ PO Box 520/ Suweileh/ Jordan. Phone: 667241. He's also writing music articles for an English-language newspaper, so send him music or info, he's eager to listen to new underground stuff.

TURKEY

There hasn't been any Turkish scene report since my first one back in 1990, so as I passed through Istanbul on my return trip from the middle east, I met there with a lot of scenesters, and it's time for all update. **SPINNERS**, the famous Ankara all-girl punk band is still around after quite a few line-up changes. They failed to do their planned European tour last year because of incredible visa problems for most of the countries they had wanted to go to... corltact them at: Zuhal Ulleri/ PO Box 154/ 06692 Kavaklidere-Ankara/ Turkey. Other old Turkish punk bands from '89 have split up for different reasons.... one guy from **BLESSFAMOUS** is now playing in a stupid commercial rap band called **VITAMIN** who recently sold one million of their last tape! **HEADBANGERS**, which was the first punk band in Istanbul, disbanded after at least three of its members emigrated to western Europe, two of the other guys died (one OD'ed), and Ismail, the guitarist got caught by the military and had to spend two years in the army in Northern Cyprus. But by now, Ismail is back in Istanbul, and with two others returned from emigration has formed a new punk band, more kicking than ever! It's called **LOW SEXUAL DESIRE** (L.S.D.). The address is: Ismail Ucarl/ Yerli loptasi Cad/ Yildirim Ap. No.88-11/ Uskudar/ Istanbul/ Turkey. Phone: 1. 3345326. A lot of new hardcore bands appeared in Istanbul these past years, like **TURMOIL** (ex-**MORIBUND YOUTH**), who are planning to release a 7" EP on a Czecho-Slovakian label, Vegan Protest (contact: Marcel Krlapek/ Komenskeho 266-5/ 07301 Sobrarlce/ Slovakia)...you can contact the band at: Taylan / 7/8 Kisim A 23/B / D.107 / Atakoy/ Istanbul/ Turkey. **HOLE IN THE WALL** is back and kicking, with an ex-**METAFOR** member, Kemal Kut, they play grind/hardcore: c/o B. Berlli/ Alaykskil Cad. 11/ Cagaloglu/ Istanbul / Turkey. Another new political hardcore band is **S.A.D.**, with a demo out, contact: Vedat Kiyici/ Serap Cad/ Nililfer Sok. No. 3-6/ 81530 Maltepe-Istanbul/ Turkey. The demo is called *Parerltal Advisory*. **NECROSIS** play hardcore too, their demo is called *Chaotic Times*, write them at: Kaarl Karaoz/ Guverl Sok. Orhorl Ap. No .13-6/ 81080 Coztepe-Istanbul/Turkey. Another hardcore band with a demo (called *Approved*) is **RADICAL NOISE**, contact: Emre Sahirl/ Sahra Araligi Sok No. 1-11 / Tüzer Apt / 81080 Goztepe-Istanbul/ Turkey. There are more punk bands in Istanbul: **BAZIL** (anarcho-punk); **CMUK**; **DEAD ARMY BOOTS** (.D.A.B.); **MONKEY'S POPCORN**; **DISBUTE** and **M.T.O.D.** (noisecore). In Edirne are two grindcore bands: **GARROTED** and **INCARNATUS**. **VOLVOX** is an all-girl heavy metal/ thrash band. **SUB POP** (ha! ha!) is playing like Nirvana (ha!ha!ha!). There's an anarcho-punk band in Anitalya too, it's called **T.A.P.C.** **VIOLENT POP** have broken up (they played at the first Ankara punk festival last year, together with **MORIBUND YOUTH** and **SPINNERS**). There are at least three fake punk band, don't get caught in this rip-off, these barlds don't exist, despite review of their nonexistent demos in some fanzines: **PIS FABRIKA**; **YASA**; **MEDYA BOKU**. An anarchopunk front has been created in Istanbul, contact them through **S.A.D.**'s address. The thrash scene and deathmetal scene are more powerful than ever, probably a hundred bands in Istanbul alone, and other ones scattered all over Turkey. You can contact **SCEPTIC ACE** through **SPINNERS**' address in Ankara. You can contact **PENTAGRAM** (who just released their second album tape, *Trail Blazer*) at: Pentagram/Powerstage F.C./ Caferaga-Mühilrdar Cad/ Akmar Pasaji No.ll/ Kadikoy/ Istanbul/ Turkey. They run a music shop too. In the same place 3 new music shops specialized in thrash, punk, zines have opened. Great! Definitely the place to go in Istanbul to meet local scenesters. **KRONIK** are still around, they have an Iranian drummer and released their first tape album last year, it's called *Endless War*. **HAZY HILL**, a thrash band from Ankara toured western Europe last year. Contact: Ufuk Onerl/ Hosdere Cad. 55-11/ 06540 Y. Ayranci-Ankara / Turkey. **MURAT NET**, guitarist for **PENTAGRAM** released a great solo album tape last year too. **MOGOLLAR**, one of the first Turkish rock bands, reformed recerntly and released a new album tape, they play a mix of traditional Turkish folk with psychedelic rock. Very interesting band. **ERKIN KORAY**, the most famous Turkish rock guitarist, is still around playing his unique brand of ethno-rock, he's made about a dozen album tapes and a "*Best of*" CD. **OBJEKTIF** play hard rock in Turkish language (a rarity) and have an album tape out too. It's called *Timarli Hastarle*. **MAVISAKAL** and **KESMESEKER** are rock/pop barlds sirlging in Turkish too and have both two album tapes out. **ASIM CAN GÜNDÜZ** is a Turkish musician returned from the States. He released a first album of crazy scandalous music full of sex and shit, it's called *Boku Yedik* (We Ate Shit), and is already hard to find. **KARCO** is a rock band with a female vocalist, they have an album tape out too.

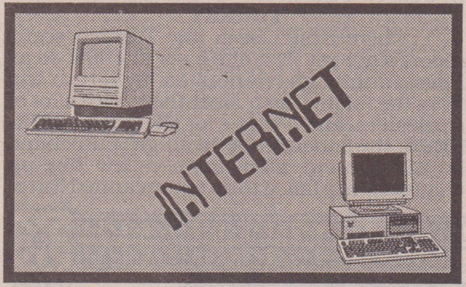


Other bands with album tapes out are: **METALIUM** (heavy metal), **AKBABA** (rock), and **BULUTSUZLUK OZLEMI** (rock: three albums out). The first Kurdish rock band appeared, they're called **WETAN** and they sing exclusively in Kurdish language, the music is 70's rock. They have an album tape out. Speaking about Kurdistan, another interesting tape is the one by **CIWAN HACO**, titled "Si G Se Güle", it's recorded in Norway and is a first attempt at creating experimental/new music on traditional Kurdish basis.

Quite a few punk gigs happen now and then in Istanbul, always organized by the bands themselves, and sometimes they are at the club called **Citarles** in Beyoglu. An Azeri rock band played there sometimes too. Zines in Turkey are quite a few now. There's still ***Punx Pest*** in Ankara, contact at **SPINNERS** address. It's all in English and the 3rd issue should be out when you read this. ***Disguast*** is a good punk/HC/grind zine from Istanbul (in Turkish). ***%30*** is an anarchopunk zine in Turkish language too. ***Horror News*** is a thrash zine from Antalya (c/o Cüneyt Ali Acar/ Hukümet Cad. Hatip oglu is harli yarli No.4-A/ 07600 Marlavgat-Antalya/ Turkey). You can contact ***Disguast*** at: Tepecik Yolu Sk./ Murat Apt.No.27-12/ 80630 Etiler-Istanbul/ Turkey.

Political news from Turkey was at the time I was there, the full-on war against the Maoist Sendero Luminoso-influenced Kurdish guerilla PKK, with bombing of Kurdish villages by the Turkish army and the PKK kidnapping foreign tourists as hostages. I was in Diyarbakir, the proclaimed capital city of Kurdistan, and it was full of nervous Turkish soldiers in bullet-proof jackets, patrolling in armored vehicles, and heavy helicopters flying right over the city's roofs. At the same time they announced the emegency state for all troops on the Armenian border. Have a nice day.

Lük Haas/ 28 rue de Sollltz/ 67100 Strasbourg/ France



Scene Report from the Internet? Many of you are probably asking yourselves "What's the Internet?", or maybe "What does punk have to do with the Internet?" so I'll start with a description of just what the Internet is, what it has to do with punk, and why I thought a scene report from it was a good idea.

The Internet is basically a global computer network which ANYONE can access. It started a few years ago when the US Department of Defense, the National Science Foundation, and various other slightly dubious organizations realized that technology had progressed to the point where the major research institutions needed a common network with which to communicate. The groups combined their networks, including elements of the defense network (ARPANET), educational network (CSNET), and the BITNET (Because It's There network) into the Internet. Now the Internet connects virtually all of the major universities, computer companies, government institutions, and on-line computer services (Prodigy, CompuServe, etc.), and it spans the planet, even reaching into places like Moscow and San Fransisco (read that with the sarcasm intended). And for a lot of people, Internet access is totally free!

So now that you know what the Internet is, what can you do with it? Basically, you can communicate with millions of people around the world, at incredible speeds and incredibly low cost. Here are some examples of what you can do. First, you can send electronic mail. It's just like regular mail, except you use a computer, and it gets there in anywhere from a few seconds to a day or two. Second, you can talk to other people over the Internet. It's just like calling them on the phone, except you type back and forth instead of talk. Third, you can participate in multi-person conversations (like 900 numbers), and multi-person discussions (like writing letters to MRR, and then reading the responses).

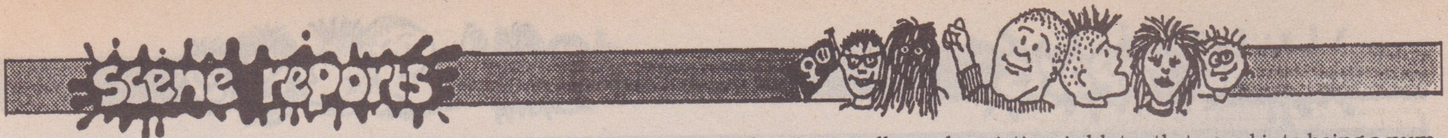
You can join mailing lists and get fanzines over the Internet too. There are lots of ways to do all of these things, and I won't bore you too much with the technical details, but here's a brief explanation of what you can do to get hooked up.

To access the Internet, you need to access a computer which is connected to it. The computer might be a terminal at a University, or it might be an online service that you connect to from home using a modem, which lets your home computer talk to other computers over phone lines. A lot of places have "freenets" now, which are public on-line services that anyone can use for free, using a modem and making a local phone call. If you don't have a freenet near you, you can try one of the big "Internet providers" which have reasonable rates and toll-free numbers. I don't want to advertise any of them here— let them pay MRR for the space, but if you have trouble finding one, ask at your local public library or a nearby university.

OK. I've said enough about the computers, now for the details. Why do a scene report? Because the Internet is a "virtual" space, just like any other place, and there are plenty of punks there. I'll start with some of the big places to go, and then give details of how to find out more places to go to suit your personal tastes.

The best places to start are the "mailing lists," and the "Usenet" newsgroups. The "punk-list" is a world-wide mailing list that deals with everything punk. To get mail from the punk-list, you send an electronic mail message to "subscribe" to it. Then you start getting mail from people all over the world. To send mail to everyone on the list, you just send mail to the punk-list's address. Imagine a big mailing office where whenever a letter comes in, it gets copied and mailed out to people all over the world. People read it, and then send in their responses, which are in turn copied and mailed all over the world. That's how the punk-list works. At the end of this report, I'll include the addresses of a few lists. You can start with them, and then ask the readers of those lists about more.

Usenet Newsgroups are the next place to go. Usenet is one of the purest examples of anarcy I've ever seen, because it is a virtually uncensored bulletin-board-like place where literally thousands of topics are discussed. Usenet works like this. You run a program to read news, and then pick out the topics you want to read. Topics are broken down into groups of similar interests. Some of the punk places are named "alt.punk", "alt.music.hardcore" and "alt.skinheads". Once you choose the groups you want to read, you see a listing of "articles" written by people all over the world. Each article has a subject heading, and you pick out the ones you want to read.



Just imagine a big bulletin board with lots of sections, and little articles posted all over the place. You can read whetever you want, and post your own article on a new topic or in reponse to someone else's article. The coolest thing is that once you read an article, you don't have to see it again, so the next time you come by the bulletin board, the only things you see are new articles. Old articles also get automatically removed after a week or so. So it's easy to keep up with a huge amount of information. It's not unusual for the alt.hardcore group to have a hundred or so articles, all less that a week old. In all of the groups, it's not unusual to see well over 200,000 articles available at any given time, on as many as 5,000 topics.

Other places you can go include file libraries where you can find lyrics, discographies, photos, fanzines, etc. To use these, you run a program called "ftp", short for "file transfer protocol", which lets you copy the files from the libraries to your own computer. It's just like the public library, except you get to keep the books.

All of the mailing lists, newsgroups, and file libraries have stuff like tour dates, record reviews, discussions or bands, ideaologies, politics, gossip, etc. There are even a few art exhibits, fanzines, and books out there for the asking.

Well, that's it for now. I hope someone will follow up on this with more details about each specific "scene" on the Internet. Something like a "Scene report from the punk-list". I'll conclude with the details on some of the stuff for people who are interested. Thanks to everyone who contributed to this, and to all the punks who have made the Internet such an interesting place to be.

Usenet newsgroups:

alt.music.hardcore, alt.music. alternative, alt.music.ska, alt.punk, alt.skinheads, alt.zines

Mailing lists:

Anarchy List From Jack.Jansen@cwi.nl Ukn Aug 10 10:08:00 1993. The anarchy-list is a mailing list discussing topics of interest to anarchists. The list tends to be a bit more philosophically-oriented than lists like ACTIV-L, but there's also quite a bit of announcements and stuff. There are about 200 people subscribed in about 10 countries. Average is about 3 messages/day (100Kb/month). Subscribe by sending mail to anarchy-list-request@cwi.nl.

Punk List From edholz@ac.wfunet.wfu.edu. Send mail to punk-list-request@cpac. washington.edu.

Riot Girl List From md3n+@andrew.cmu.edu. The riot grrrl mailing list, an all-woman space on the net. To subsrcibe, send a resuest to trooper@u.washington.edu.

Straight Edge List. From ellisorr@craft.camp.clarkson.edu. The sXe list has 46 people on it right now, and has people from 6 countries (including the US). Sending mail: ellisorr@craft.camp.clarkson.edu or the list sxex@sun.soe.clarkson.edu will get you on it.

File transfer site: From: Greg Hankins <gregh@cc.gatech.edu>ftp.cc.gatech.edu (130.207.7.245) /pub/music/. A complete discography and lyrics compilation of anything the Misfits ever did. There is also the Glenn Danzig discograpy, which lists all music done by Glenn Danzig.

Bulletin Boards:

From dhagel@subrec.mn.org. A punk rock Bulleten Board (BBS) that carries Usenet news and mail (in case you are not familiar with Usenet, it is like an off shoot of the Internet - mail and news only). Many of the users take advantage of this access to the Internet system too. Use a modem to call (612) 729-2948 or (612) 729-3063.

From corsbria@student.msu.edu Ukn Sep 7 11:55:00 1993. There's a really cool internet bbs at: bbs.isca.uiowa.edu that can hold up to 400 users at one time.. There are about 150 different "rooms" that you can read up on various topics posted by other users ranging from transsexualism to the religious right. The ones I usually read are Underground (hacking/phreaking/what have you), "Alternative" Music (there are actually SOME punks there), Hair Cult and Body Art (a room dedicated to tats, piercings, and getting info on both), Macintosh (for all of my programming emergencies) and tons more.

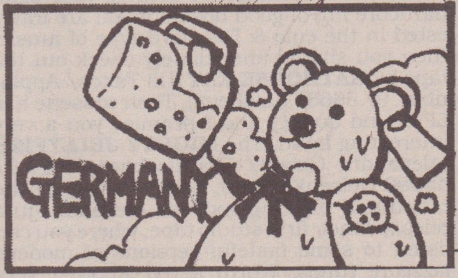
Fanzines:

From jerod23@well.sf.ca.us. ***Factsheet Five*** is available over the Internet as follows: ftp to etext.archive.umich.edu in /pub/Factsheet.Five gopher server gopher. well.sf.ca.usa conference. The WELL is dedicated to F5 and zines (go f5) and the Usenet newsgroup of alt.zine. And the files are available on a subscription basis— send mail to jerod23@well.sf.ca.us. Factsheet Five has a list of other paper zines, and some e-zines, and it accepts reviews by e-mail.

From sokay@cyclone.mitre.org. A small e-zine (approx. 60-80K each issue) called ***Armadillo Culture*** (AC). It's sort of a combination geek/punk 'zine and has lots of stuff on geek/net culture as well as music reviews, interviews, band and scene clips. I've even got my own directory on uglymouse for back issues and GIFs. Musically I tend to cover mostly the DC punk/indie scene, w/an occasional dip into the industrial realm. Armadillo Culture comes out approximately once every 4 months or so. So, to get AC write to one of the following: Net:sokay@cyclone.mitre.org. Snail: Armadillo Headquarters/ 857 Foxmill Rd/ Herndon, VA 22071. Cost for hardcopy is $1 or a trade.

Thanks for reading,

Noel Hunter, Academic Systems Administrator, Wake Forest University. noel@wfu.edu Tel:(919) 759-5812/ PO Box 7408/ Winston-Salem, NC 27109.



Hi, there! Yep, it's the truth...there hasn't been any scene-reports on Germany since ages, and this report here might prove that Tim Yo was unfortunately right when he was wondering that no one else besides me is able to write a report on Germany for MRR.

Actually it has been quiet around my person during the past year, but that has nothing to do with the argument which Ben Weasel and I had sometime ago. I still like Ben's sarcastic rants for MRR, but I still can't stand his bands music (grin). Anyway, I was a little bit frustrated that our argument ended-up in this discussion of USA -vs- Germany/Europe. But enuf of that shit. Just let's talk about what has happened here throughout the past year. On the political side of things we are still far away from being on a normal level, which means that the right wing and nazi terror still continues. Don't think or believe that it's quiet over here because there are no more spectacular racist attacks featured on the TV or media. It still happens every day, but the media hides the terrible news in very small features or they try to sweep it under the carpet. The destiny of the victims is blatantly turned into being a number in the statistics. So let's face the facts: during the first seven months of 1993 the police reports about 1490 racist attacks in the state of North-Rhine Westfalia (that's where I live). 1500 racism related attacks...and this just happened in one of Germany's 15 states. 8 people being killed, 180 seriously wounded. Perhaps you remember the pictures on TV around X-mas last year ('92), the so-called "Lichterketten" (Candlelight chains) of German people, who wanted to show their anti-racist attitude. I call it what it is: guilt ridden emotional terrorism. Perfect for X-mas, but it hasn't changed a fuckin' thing. The open racism happens now since years, and the government still discusses about inventing stronger or more effective laws against the nazi terror. It's still a fact that the German society breeds right wing potential. From the official side almost nothing happens against the nazi shit, so it's the turn of the anti-fascist groups to take over the problem. The police focuses their attention still more on trying to ~ail left wing groups where ever they can, but that doesn't keep the anti-fascist groups from smashing right wing meetings of any kind, physically threatening nazi activists in their privacy, destroying the structures. A very good source for getting the latest information about the newest anti-nazi actions is the German ***Zap*** mag (PO Box 1007/ 66441 Bexbach), which reports bi-weekly about the fight against the fascist creeps. A lot of the racist and social problems are based on the economical recession and inflation, the media tries to make us believe. Just don't be fooled! Germany has still one of the highest living standards worldwide and so I can't accept the moaning and bitching about the recession. Just some hundred miles away (east of Germany) people in Poland, Romania of Bosnia have the right to moan and bitch about living on the edge, but the average German suffers from a different disease: civilization spoiled!

Something else, the world of the fanzines. As I like to be hated I'm putting now myself again into the position of the "asshole", as I won't give you any information about the German fanzines. In fact, it's a contradiction, as I also say that there is nothing more important than communication. And fanzines are in fact the best vehicle to deliver

information for exchanging thoughts & opinions. So let me explain my disrespect for fanzines. I'm looking back on writing for MRR since 1983...a result of writing/communicating with MRR readers is that I noticed that only a minority is able to read/understand the German language. Just the same way as I will probably never be able to read any fanzines from Finland or Poland, not doubting that there exist real good fanzines. German zines like ***Trust Zap, Confrontation, Heft, Plastic Bomb, Various Artists, Ox, Scumfuck Tradition*** or ***Crooked Edge*** have real good potential, and I might put my naked ass into a pile of cactuses with my opinion, but there exist only a very small interest in German zines outside the German speaking countries. Of course i don't wanna be keep you from writing to the people who are doing fanzines, as I'm a staff member of a zine, too, so if you are really interested into a German zine, then you should have a look at the MRR zine review section, where Harold, Sarah and others are reviewing the zines very fair and objectively.. Hmmm, I hope I don't sound too sarcastic or disappointed here in this report. After 10 years of writing for MRR I had a look back at what has happened in the meantime. The MRR readers poll some time ago showed, that most of the MRR readers think that the reports are the most boring part of the mag, but on the other side there would be no world-wide network of the underground scenes, if there wouldn't be any kind of information about other countries. Sure I know that reports are no pieces of written magic, so I don't expect any overwhelming response to it, but the feedback has been really bad lately. Perhaps that's a reason why I haven' t written in a while for MRR? But I miss the communication with other people, especially with those who have got something to say, and not just asking about trading rare records. Gimme a challenge, and I promise to write back soon. Who's yelling there "Shut the fuck up!"???

Ok, I knew that the MRR readers are interested in music, so I'll start now with those bands who had released their stuff lately on tapes. Of course, I can't give you a complete list of all the new tapes, so I'll just mention those tapes who made it to my mail box. Let's start with **ALASKA DEFROST** (Marcel Amelia/ Johannisbergerstr.1/ 65197 Wiesbaden) who released one of the fine straigt (not "edge") hardcore tapes in 1993. Full-on power, similar to the defunct **SCHWARZE FEUER**. No imitation of genres, just plain hardcore full of good hooks. If you are interested in the emo & Dischord type of music, then you should immediately check out the tape by **HATHORSE EAT** (Uli Tsitos/ Appianistr. 9/ 86687 Kaisheim). Their cassette has LP sound quality and I promise you a very interesting band. The **MIGHTY JELLYFISH** (Alexandra Georgi/ Braunschweigerstr. 6/ 45886 Gelsenkirchen), being fronted by the tattoo-and piercing goddess Alexandra just released their first studio tape, where you can listen to some tasteful versions of modern jazzcore tunes. Worth a try! Another very uncompromising hardcore band is **MIOZAN** (Harry Stockmann/ Am Schutzenplatz 3/ 29683 Dorfmark), whose 9 song cassette *Offer Resistance* is truly devoted to pure power. While listening to the cassette you tell that the drummer has long arms! ...**BUT ALIVE** (Marcus Wiebusch/ Katenweide 3/ 20539 Hamburg) released in 1992 a fine 8 song tape entitled *Krawehl!*, which sounds as melancholy and dark as the sound of the legendary **EA 80**. A CD will be out one of these days, so you better have a look for it. **STRIKE** (Bomber Friedlich/ Rheinstr. 22/ 46562 Voerde) might serve the straight edge fanatics among the MRR readers with their 9 song cassette. The **STRIKE** cassette could be described as a lost and now discovered early Judge demo. **SMALL BUT ANGRY** (Guntram Intgen/ Ahornstr.2A/ 66540 Neuss) released several tapes so far, who are all well-produced and in the vein of young angry hardcore, with bits of melody thrown in. **PICO TRIP** (Patrick Vater/ Taubenstr.16/ 20359 Hamburg) released so far two 4 song cassettes, and it remains as a mystery to me why they haven't released their stuff on LP or CD by now. I'm saying that, as they've got a superb sound quality and real good songs, who could be described being the German version of Leatherface, with loads of melodic guitar riffs and rough vocals. **DAY BY DAY** (Frank Weber/ Diakonissenstr. 21/ 76199 Karlsr'uhe) has a 5 song tape, which has some real fast and good hardcore tunes, fronted by a female vocalist. **DOWN & OUT** (Thomas Svete/ Martin Luther Str. 8/ 46047 Oberhausen) is another very promising hardcore band, who has a powerful and unique sound. They remind me a lot of the defunct Challenger Crew and partly of **SCHWARZE FEUER**. **DOWN & OUT** have a 7 song cassette for sale, besides that they will have a song on a Japanese comp CD early next year. When this report gets printed in MRR a 7" of **DOWN & OUT** should be available as well. Seems like that Germany has got again some real good hardcore bands, of whom I would love to mention **JUSTICE JUST DISEASE** (Patrick Damschen/ Breite Str. 88/ 53111 Bonn), who released so far a damn hot 7" in 1992 and just some months ago a new 4 song tape. **J.J.D.** are really outstanding with their aggressiveness and thoughtful lyrics. Besides that Patrick has put out so far two volumes of his *Revolution Inside* comp cassettes, where you can listen to a lot good German and local bands. His tapes are real high level quality products, so check him out. If you like hardcore with strong political content combined with doom and metal splints, then you should definitely check out the tape by **GOREDOME** (Martin Hertl/ Bienenstuck 33/ 56072 Koblenz). They are a band who fits in perfectly into the standards of the *Profane Existence* mag. **SHREDS & LAUGHTER** (Bernd Ruhe/ Jagerstr. 3-5/ 30167 Hanover) just released a real outstanding tape, as it has got some real good song in the vein of No Means No/ Victim's Family on it. Besides that it has a superb studio quality, worth being released on vinyl. **MEINE HERREN** (Trummer Promotion/ Muhlenweg 107/ 26384 Wilhelmshaven) is another band with an outstanding sound quality recording. The music on their tape is pretty much metallic, compareable to the sound of the **EMILS**. Which means fast, furious and with a Broken Bones-feel to it. **MEINE HERREN** will have for sure some vinyl/CD out soon. The last band which I would like to mention here in the tape section is **NULL PROZENT HOCH ACHTZEHN** (Kai Pasemann/ Geschwister-Scholl-Str. 3/ 91058 Erlangen), who are into the industrial cross-over style. Their sound could be described as a hardcore version of the music by bands like Godflesh/Fudge Tunnel, pretty rough stuff, w/ German lyrics. Now it's up to you to check em out!

Let's come now to the more "established" bands. First of all I would like to mention the **SPERMBIRDS**, which seems to be the most well-known German band in the US. Unfortunately their vocalist Lee left the band which is a great loss. But they managed to find a new vocalist, a guy from San Francisco. He's a real nice guy, has a good voice, but compared to Lee he is totally different.

The new **SPERMBIRDS** are more rock-ish, as the vocals do sound very Seattle-ish grungy, which works out fine. Their new songs are good, *if* you are into that type of sound. What does *not* work out is when the new vocalist sings the old & radical hardcore songs, which leaves a bad taste watching them playing live. I have some mixed feelings...hmm. On the other side Lee Hollis is still alive & sarcastically ass-kicking, as his other band called **2 BAD** just released their 3rd longplayer entitled *Answer Machine*, which is one of the real "monsters" of music in 1993. Lee devotedly loves Big Black and the late fat Elvis, so he's following them on their path. Besides that I would like to mention that the ad by their record label X-Mist (Meisenweg 10/ 72202 Nagold) on the last page of MRR #126 was a piece of pure sarcasm. Thumbs up! The **BOXHAMSTERS** finally released their new LP *Prince Albert*, which shows that they are one of the strongest going German bands these days. They are so melodic and so powerful - it's almost scary to see them becoming more and more popular. Unfortunately, their vocalist Co will head towards Australia for a half year, so they will probably take a break. They can be contacted at: Martin Coburger/ Goethe Str 22/ 35390 Giessen. Besides that Co just released another LP on his own record lable, which is one of the finest new German hardcore bands, namely **COSMIC DEBRIS**. During the past few years I haven't heard such a dedicated hardcore band. Their LP is already a classic, but that's just my opinion. **COSMIC DEBRIS** are the missing link between SNFU and the **SPERMBIRDS**, no kidding. Their address is: Uwe Viehmann/ Hauptstr. 40/ 65558 Flacht. Ace stuff!!!

Continuing with the bands which gave me wet pants while listening to them are **GIGANTOR** from Hanover. They are the power pop punk band, almost the hardcore version of the Dickies. So far they released two 7"s and two split 7"s with **GOOBER PATROL** and Youth Brigade, with whom they toured Germany in April 93. **GIGANTOR**'s goal are speeded-up cover versions of songs bands of songs by the Misfits, E.L.O., Soft Cell and others. Pure good fun, I promise! Their 7"s can be obtained from Lost & Found Records/ Im Moore 8/ 30167 Hanover. Another new band which I should mention is **ANASTASIS**. Actually they have been together for quite a while and had two 7"s so far, but now they finally released their first CD, entitled *The Right Way*. It has some bone breaking hardcore tunes as well as some slower metal type of songs. Maikel Kleer/ Adlerstr. 28/ 47229 Duisburg..

Ok, let's come now to the news department of We Bite Records. Seems like that the **RICHIES** managed to get rid off the Ramones-comparisons, as their new CD-EP *I Don't Wanna Know If You're Lonely* is one of the best pop-punk releases to come out in Germany in 1993. Their EP contains some few covers as well as their own new songs, where for example they invited a Turkish Elvis imitator to sing along with them. Besides the **RICHIES**, We Bite focuses their new releases on the bands out of Hamburg. One of the hardest sounding metal-core releases ever is the new CD by **EROSION**, simply entitled *"3"*. No compromises, just bone breaking velocity, fist-up-yer-face power and vocals louder than a steam hammer. Another band out of this genre are the **EMILS**, who just released their new LP *Licht am Horizont*. Like **EROSION**, they also have a pretty heavy metal edge, but their roots are much more based in the hardcore tradition. **EISENVATER** from Hamburg have now their 2nd CD on We Bite, which is a real pain in the ass. It can be described as an industrial sound with a metal edge, and I bet my ass that none of you MRR readers would be able to listen to the whole CD via headphones on a high volume without bleeding ears! The records by the **RICHIES**, **EROSION**, **EMILS** and **EISENVATER** are all available by We Bite America in Chicago, so have a look at their ads somewhere here inside of MRR. The guys of the R.P.N. record lable (Lindenweg 13/ 59469 Ense) released the new **PULLERMANN** LP/CD, called *Giants*. **PULLERMANN** from Frankfurt continues their fine style of playing a set of songs of all hardcore styles possible, being fronted by male/female vocalists. RPN has another new records out, which is the **INTRICATE** LP, a thoughtful angry hardcore release. Typical Euro-style, I have to add. And now I can mention that my neighbors, the **UPRIGHT CITIZENS** have a new record out after years of silence. This CD-EP is entitled *Underground* and has 5 songs with a running time of over 20 minutes, where they play some early Social Distortion/Doughboys type of sound. The U.C. are selling their CD-EP for 8,-DM's (or 5$ US), so you might get one of the finest German records for 10$ postpaid from Anton Kunze/ Im Springfield 21A/ 46236 Bottrop. Check 'em out, as they are still kicking ass after all those years. At the end of 1992 the **NOTWIST** from Weilheim (Munich area) released their 2nd long player, called *Nook* on Big Store Records. They combine some bombastic guitar and drum tunes with some real melancholic, sad and sometimes grungy vocals. Perfect music for those MRR readers who love to be depressed., perfect for cold and gray weather. The **NOTWIST**'s address is: M. Archer/ Kohlwinkelstr. 18A/ 82362 Weilheim. One of the lesser known bands might be the **GRAUE ZELLEN** from the northern top of Germany, who are involved with various anti-fascist-actions in their hometown, and their toured Germany in October 93 with Naftia from Greece. **GRAUE ZELLEN** have a self produced 7" for sale, which has 4 excellent produced songs, packed with power, integrity and a slight metal edge. They can be contacted at: Knuth Josten/ Kanzlerstr. 1/ 24768 Rendsburg. Another band which I like a lot and whom I would like to introduce to you are **VULTURE CULTURE** from Paderborn. Fronted by a female vocalist their songs reminds me very much of the brilliant songs by UK's Dan or Joyce McKinney Experience. **VULTURE CULTURE** had a 7" out almost 2 years ago, and their actual CD (*hau' dju:du:*) really kicks ass! One of the real outstanding German hardcore releases, which you can get from Nasty Vinyl/ Riepestr. 17/ 30519 Hanover. A band, who plays a similar sound are the **SWOONS** (Mario Gerhold/ Zum Elisabethenbrunnen 109/ 35043 Marburg), fronted by two female vocalists. Their debut CD is another example of fem-power! Thumbs up! A last and final band whom I would like to mention here in this report are **BLUMEN AM ARSCH DER HOLLE** (Flowers at the ass of hell) from Hamburg, whose '93 debut LP shreds out some classic punk rock tunes sort of in the vein of Leatherface. Their address is: Buback/ Buttstr. 50/ 22767 Hamburg.

Well, that's all about the bands. Might have been too many here in this report, but there just hasn't been a report on Germany for quite a while. Besides the bombardment of band names, I didn't mention for example most of the '77 and punk rock bands and none of the bands out of the eastern parts of Germany, due to a lack of information. Perhaps someone else with better knowledge of these subjects will write about these bands and about social issues in some future issues of MRR.

On a personal level, I'm busy with my job at the Peace Village here in my home town (a small non-governmental organization), where we are taking care of heavily war wounded children from Bosnia, Afghanistan, Africa, and some ex-Russian countries. This means I'm on the road a lot, but I do want to correspond with some of you MRR readers. Drop me a line (better a whole long letter) if you're interested. My address is: Helge Schreiber/ Dudelerstr. 17B/ 46147 Oberhausen, Germany.

P.S. I dedicate this here to the loving memory of Julie "Juju" Mereness from Portland, Oregon who lost her life in Sept '93 in the Bearing Sea while helping other people. I'll never forget her!

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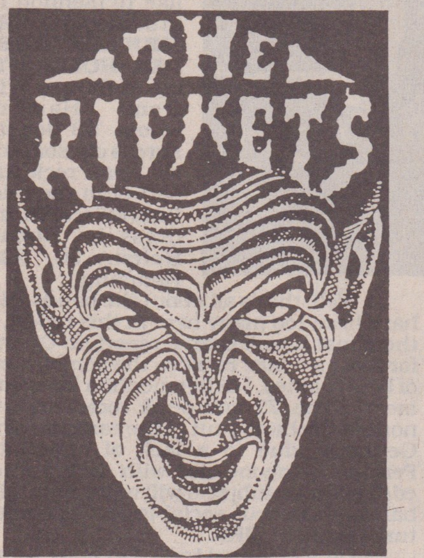

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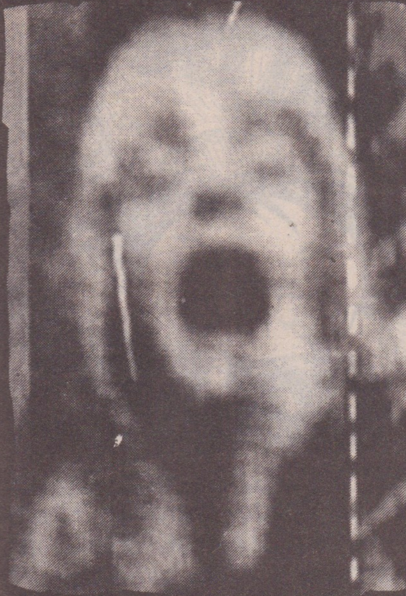

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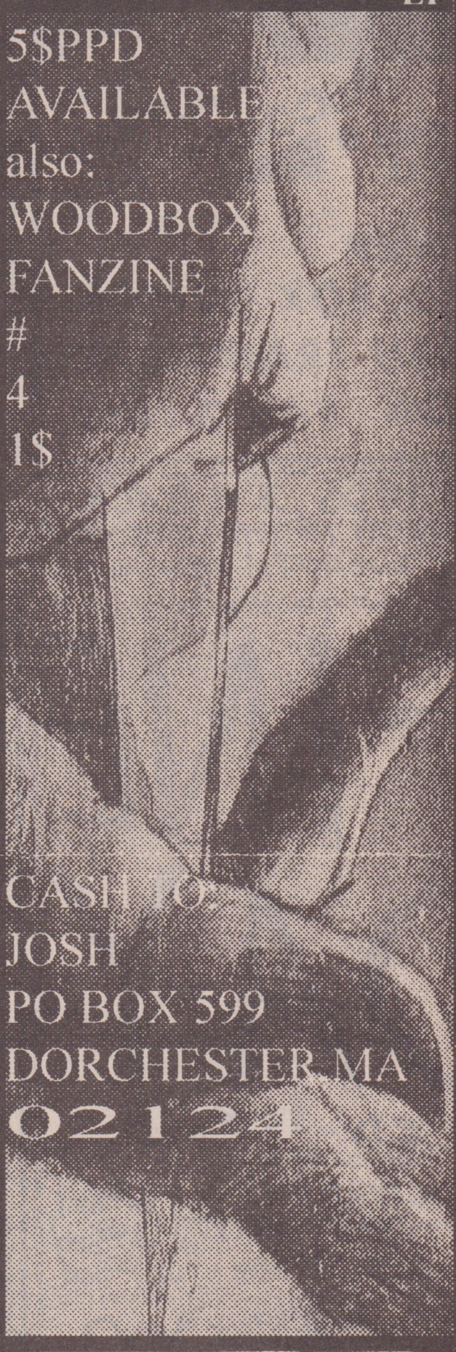

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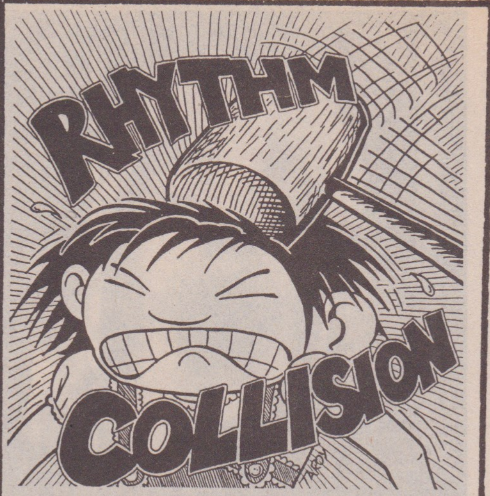

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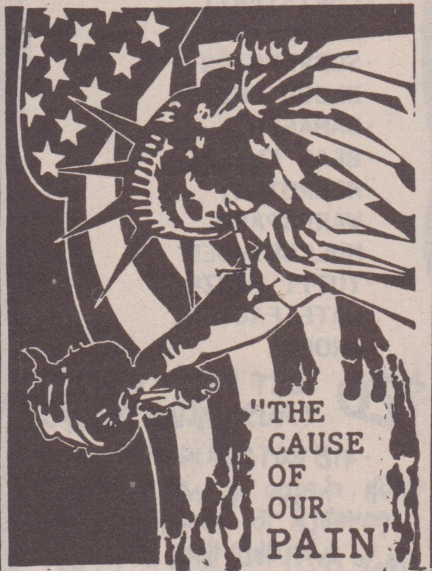

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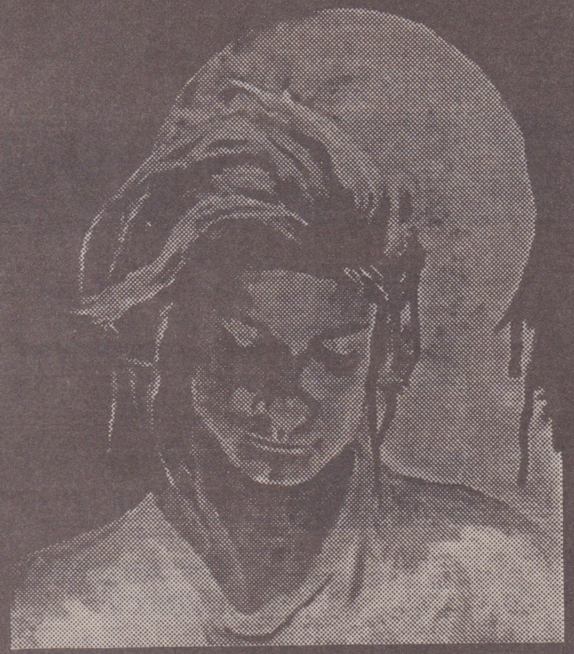

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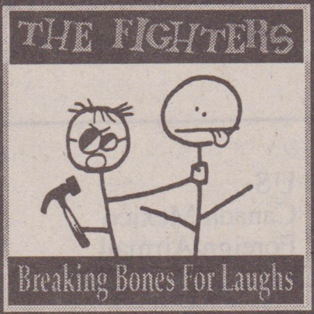

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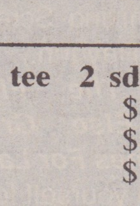

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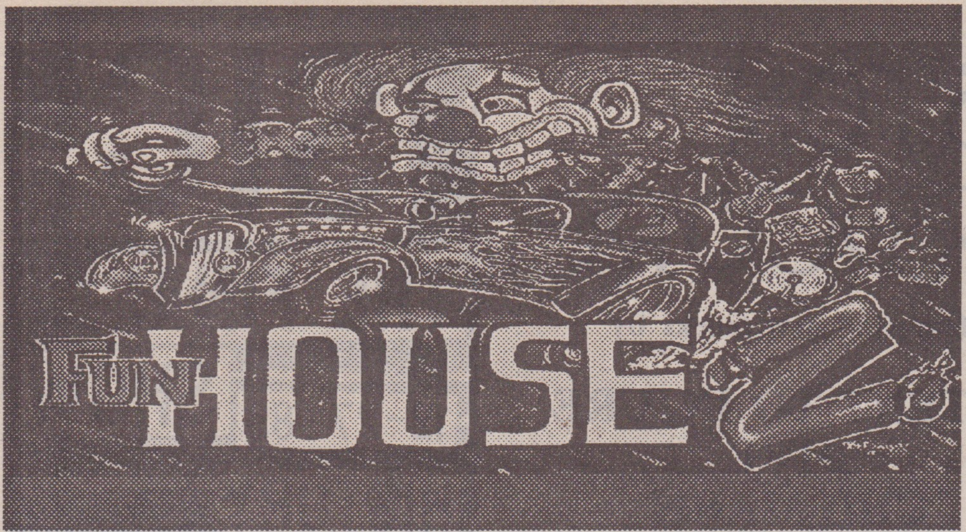

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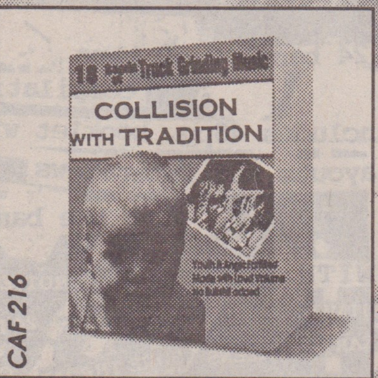

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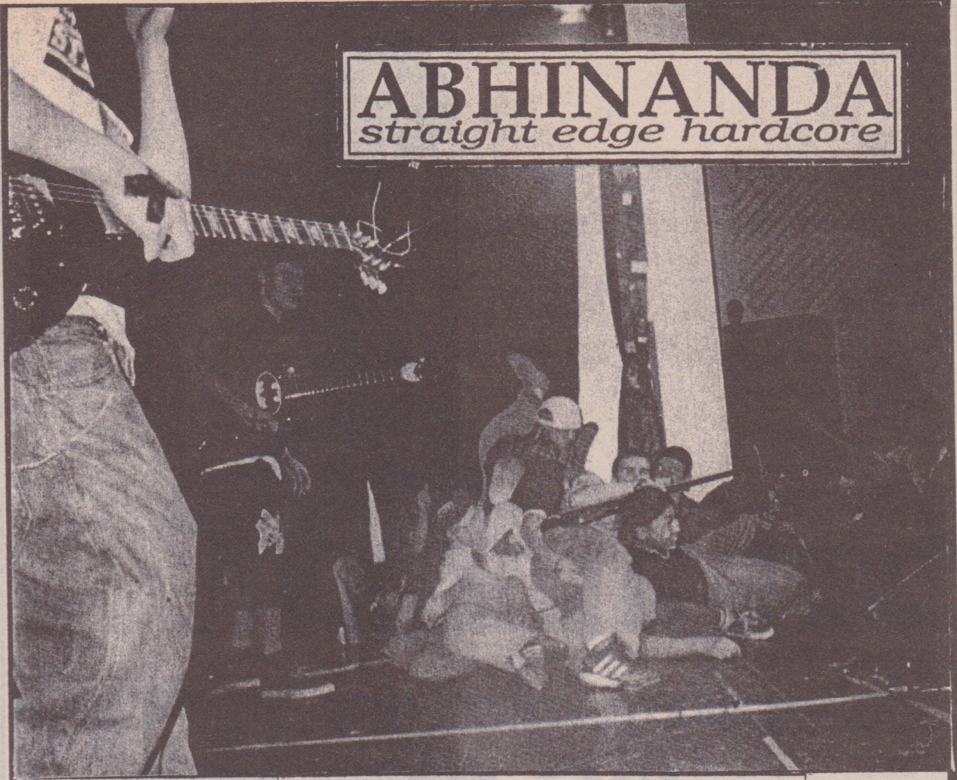

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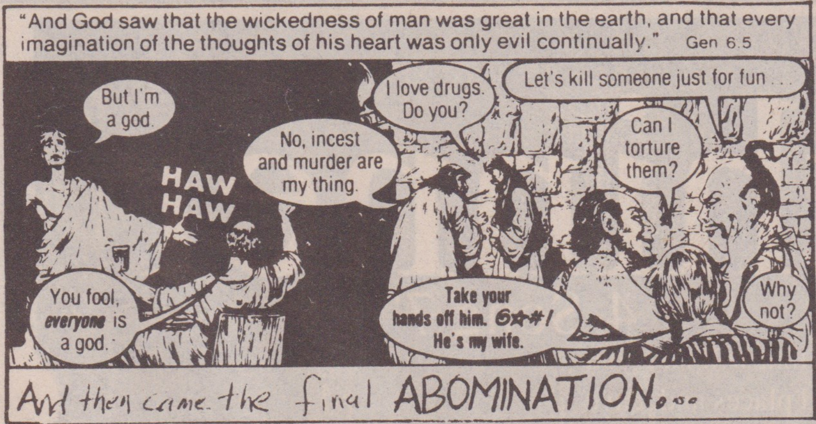

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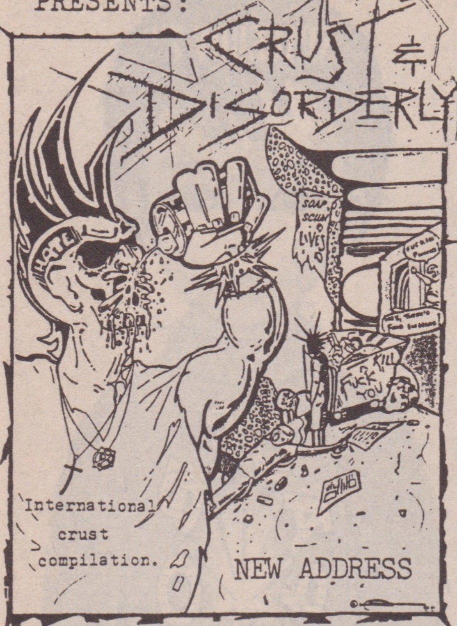

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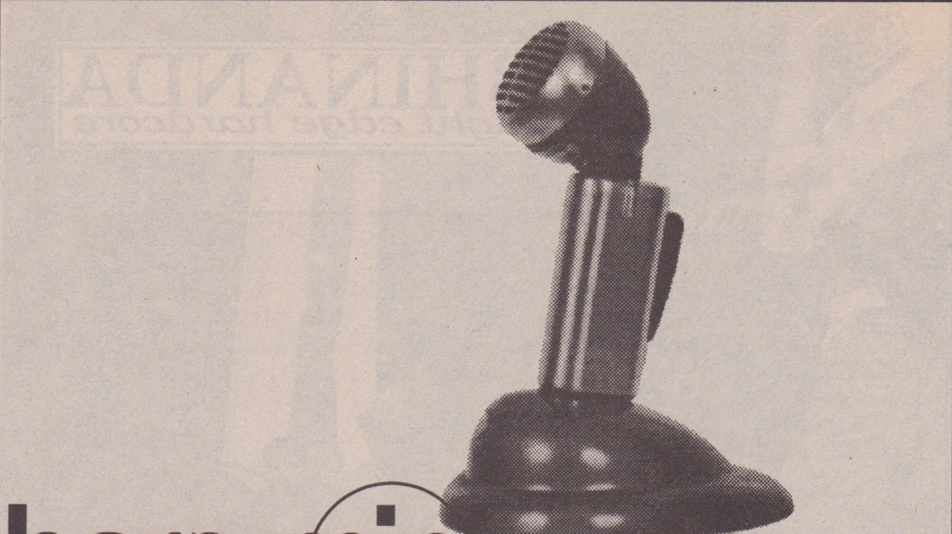

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THE WRETCHED ONES

AFTER THE LAST INTERVIEW I CONDUCTED FOR MRR (WITH SHYSTER, SHYSTER AND FLYWHEEL) I WONDERED WHO I SHOULD INTERVIEW NEXT. IMMEDIATELY THE BAND THAT CAME TO MIND WAS THE WRETCHED ONES FROM NEW JERSEY, THE CHEMICAL DUMP STATE. WHEN I FIRST HEARD THESE GUYS, I REALIZED THEY WERE TOTAL PUNK ROCK. GOOD 'OL PUNK ROCK AS JACK, MY EX-DIVE PARTNER LIKED TO SAY, '77 STYLE. THE BAND SEEMED TO BE ALL ABOUT HAVING FUN AND NOT A FORUM FOR RACIST POLITICS, WHICH IS WHY WHEN I BECAME AWARE THAT ARMPIT, THE LEAD SINGER, AND THE MAIN MAN BEHIND HEADACHE RECORDS, HAD BECOME FODDER FOR WRITTEN ATTACKS IN THE LETTER COLUMN OF RECENT ISSUES OF MRR, *I HAD TO INVESTIGATE WHAT ALL THE COMMOTION WAS ABOUT. I TALKED TO TIM YO ABOUT THIS RECENT TREND AND ASKED TO "CLEAR THE AIR" BECAUSE, UP UNTIL NOW, I SUPPOSE, THE TALK HAS BEEN PRETTY ONE-SIDED, WITH THE WRETCHED ONES/HEADACHE RECORDS NOT GETTING EQUAL TIME. ANYWAYS, TIM AGREED TO PUBLISH THE RESULTING INTERVIEW SO LONG AS IT WAS MORE THAN JUST AN OPPORTUNITY TO KISS UP TO THE BAND. I AGREED AND I FEEL THAT WHAT RESULTS WILL AT LEAST DISPENSE WITH SOME MISCONCEPTIONS PEOPLE SEEM TO HAVE ABOUT THESE GUYS. WELL, DECIDE FOR YOURSELVES....*

JOHN COLLETTI.

GUITAR B.T.

DRUMS MIKE

MRR: Well here I am in Midland Park, New Jersey after a long ride from Connecticut. I am with Armen or Armpit or Pit or whatever. The first question I have for you is the question on everyone's mind. Did Michael Jackson do it?

Armen: I think the media crucified him. He did not get a fair shake. I think the media has gone crazy. Give 'em a break.

Mike: I just gotta say, the guy has a house with thirty rooms in it, why does he have to sleep in the same bed with those little kids?

Armen: I say, who cares?

MRR: I just wanted to hear your reaction to the question.

Armen: It is all speculation.

BT: It is good advertising!

Armen: I still think there are rats in Pepsi and I want to get to the bottom of that before we go on.

MRR: How did you start out and what bands were you in?

Armen: I started in 1979 with The Burnt. We were a punk band and we played until 1988 or '89. We disbanded and myself, and BT (the guitar player) joined up with Mike (the drummer) Ed and Bob. Ed is known as Eon on the records. We decided we were going to slow it down because we were tired of maniac hardcore. we started to play, and here we are.

MRR: At that time hardcore and speedmetal were at their peak of crossover phase.

Armen: Yeah, we were not so worried about where the scene was going, but we wanted to play real rock 'n' roll.

MRR: So you have been punking it out

since then?
Armen: Yeah, exactly.
MRR: When did Headache Records start?
Armen: 1987. We put out The Burnt '45. We were on Mutha Records from New Jersey, but the guy who ran it showed me it was not a big deal to make a record. I did not realize how easy it was to just write a check to the record company.
MRR: You are down to a three piece now?
Armen: Eon, the original member, retired from music, he has a family, he moved on.
Mike: He is the original Wretched One.
Armen: It was his idea.
BT: He had a band called The Wretched.

MRR: How did you and BT get together?
Armen: We met at Bamburgers which is now Macy's. We were stock men, in the back, in 1977. We started talking and we both liked whacked out music like The Stranglers and all those bands that sounded different back then. I told BT to buy The Saints album. He brought it back and said it is too hard. A week later he changed his mind and said "it's great".
BT taught me how to play bass and everything. We went to shows, saw all the original punk bands. Dead Boys, Plasmatics. Then we started to jam with our local friends Dog and Reno who were in The Burnt. We made up songs.

MRR: What was one of the most memorable gigs you saw back then?
Armen: I always liked The Dead Boys and Dictators. When they played together at CB-GB's both bands were super pissed off and they played really hard and loud. The PA blew and The Dictators went crazy...smashed up shit! I was just a kid and these guys blew me away.
BT: Back then I liked The Stranglers and The Plasmatics for live shows. I was impressed by The Stranglers musical ability and The Plasmatics put on a theatrical act as compared to some bands that just stood there...and the music was great too!
Armen: I saw the Cramps at the Showcase in Dover, NJ with three other people. It was snowing out. Lux Interior went totally crazy. He flipped over every table in the place. Everyone who worked there and the three people gave Lux and the band a standing ovation. The guy is incredible.

MRR: How do you get bands on your label?
Armen: Every band I usually see live a few times and get to know them. I don't go to a million shows. I start talking to them, have a drink with them at the bar. If I think they are cool guys...they just don't play and go. If they are good enough and have catchy songs I ask them to do a record.
MRR: Do you ever turn bands down?
Armen: Yeah, I get demos and stuff, but I am not interested if I don't know them or haven't seen them play.
MRR: But you are usually friends with the bands, right?
Armen: Yeah, I don't hang around with everybody, we play with most of the bands.
MRR: A while back, I heard that Headwound was banned from ABC No Rio for being sexist. What is your opinion about sexism in lyrics?
Armen: I don't think that should be a topic. The song you are talking about is Barfly about a drunken girl that solicits sex at a barstool. It's all tongue in cheek, the listener should be able to tell that. On the other hand, I hear industrial songs that have a guy saying "fuck you whore." The guy sounds like a serial killer that wants to wipe out the female race. s
MRR: I have a friend who says that if the politically correct crowd laid down the laws in the seventies there would be no punk rock, Iggy and the Stooges, Sex Pistols or Dead Boys, to name just a few bands.
Armen: I agree with that! I don't understand, The Dwarves get a good review when every song is: "I am gonna fuck you bitch-fuck you!" It is mostly guys in bands and that's what guys sing about. But I am not advocating that.
BT: It's a guy thing (laughs).
Armen: The Ramones had a song "You're Gonna Kill That Girl". They were not seriously promoting chopping off women's heads and stuff. It wasn't meant to be taken seriously. You can tell when a band really means it. If a band wanted to be on Headache and every song was about fuckin bitches and that is the whole gimmick...to me, I am not interested in that.
MRR: People want to do the right thing and that is cool. But through all these compromises do you lose your sense of humor.
Armen: I like funny stuff and you will lose your sense of humor. But I don't like bands whose sole mission is to put down women, like The Mentors, but I don't hate them. They can do whatever the fuck they want.
BT: I saw them and I think they are funny. I didn't take 'em seriously.
Armen: It doesn't bother me. They are allowed to say whatever

they want.

MRR: But should we draw the line at racism in lyrics? Is there a point where we say this is unacceptable as blatant racism.

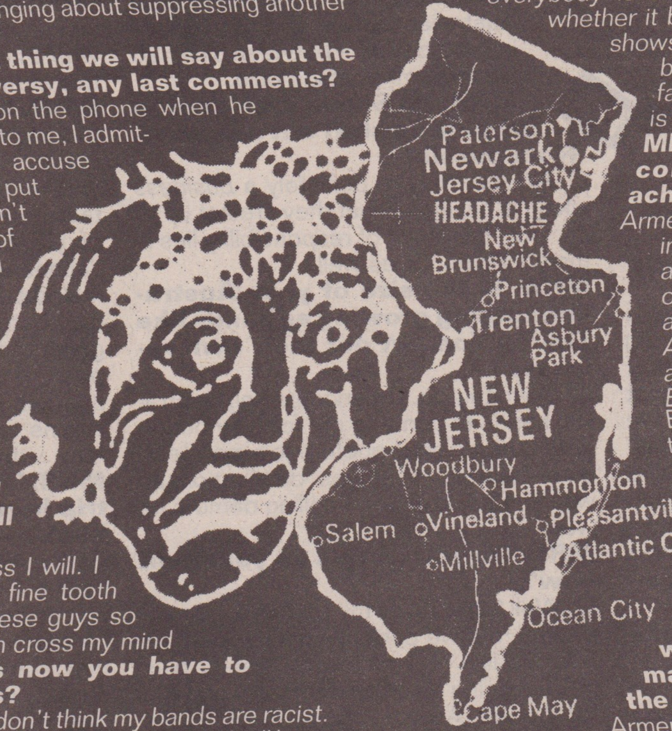
Armen: I take the same stand. If the band is on a mission to put down anther race, I am not out to promote that. I don't like hate rock with racial slurs being thrown out. I know what song you are referring to.

MRR: No, I'm not referring to any specific songs. I am talking about all music.

Armen: It disturbs me. I don't like it at all. I am a minority myself, so I really don't care for it. I like the power of rock. Like songs about going out, (sexistly speaking) getting laid, meeting girls, driving, fighting (all that shit!), even though I don't do half that stuff. I can't pound my fist on the dashboard to someone singing about suppressing another race. It doesn't thrill me.

MRR: This is the last thing we will say about the Headwound controversy, any last comments?

Armen: I said to Tim on the phone when he brought the problem up to me, I admitted it before he could accuse me, I am the guy who put out the records and didn't even notice that part of the song that offended people. I never read the lyrics. I've seen the band fifty times and never noticed that part of the song.



MRR: Are you gonna change this policy and will you read all lyrics?

Armen: Yeah, I guess I will. I usually listen with a fine tooth comb...but I know these guys so well, and it didn't even cross my mind

MRR: That means now you have to censor your bands?

Armen: No, because I don't think my bands are racist. It's not like a band will have twenty songs and I will have to take the four safe MRR approved songs. These are songs I like.

MRR: What about the New Jersey Oi scene? Are The Wretched Ones part of it?

Armen: Yeah. We are accepted by the New Jersey Oi scene and are part of it. We are more diverse than that. We can play a biker bar tomorrow and be accepted, a rock 'n' roll bar or a metal bar. We aren't a fake band. It is working man shit, the big thing behind Oi. There is a New Jersey Oi scene but it isn't very big and has nothing to do with that hate shit. Everyone around here was pissed off at the negative image of Oi and skins expressed in the HBO special awhile back. If you go to any New Jersey Oi show at the Pipeline in Newark, New Jersey, where it is primarily based, you would see people that you usually see at a punk rock show. Niblick Henbane started the whole New Jersey Oi scene. It is a regular bar. Girls, metal heads, punk rockers and alternative dudes. Lately, everything I put out has been labeled (by the media) New Jersey Oi Even a review of The Surgeon General said "another New Jersey Oi" and they are a hardcore band. I don't even think reviewers are listening. I must point out New Jersey is a big state and Headache is not the only thing going on in New Jersey. At the Pipeline in Newark, and in the past three years, I have seen some incredibly great rock bands and they happened to be skinhead bands. I think Iam open minded enough to not give a shit if they are skinhead bands or what. They play great music.

MRR: It is a unique scene, but I must point out it is very different elsewhere. West Coast or Europe, for example, where skinheads have been extremely violent and ruined many scenes-. Many people are afraid of the skinhead thing. But in New Jersey it is anti-violent, anti-racist and people are all friends.

Armen: I am not a skinhead or a spokesman. We hang out at the Pipeline in Newark, and we don't know about everything that is happening at other places, for the record. It is more of a punk scene. You would see these skins that everybody is worried about at any show, whether it be Blanks '77 or other punk shows and they are pogoing their brains out. It is more of a fashion and I don't know who is a real one, nor do I care.

MRR: Any new releases coming out on Headache?

Armen: I am putting out a six inch single of Deathrage and The Burnt, a split single of TV parodies. Deathrage are former members of AOD, they do a song about murdering the Brady Bunch, and The Burnt do a Flintstones thing. Two old things we dug out from the past. Hopefully we will put out a Wretched Ones CD!

MRR: A very important thing we must talk about is, what about beer being a main driving force behind the Wretched Ones?

Armen: That is very important.

BT: Beer brought us together as musicians. (laughs)

Armen: To me beer songs represent having a good time. You can still get a good message across of important things with a beer song. If you put that beer thing in it lightens it up a bit.

MRR: Is Schaefer the most popular beer of The Wretched Ones?

Mike: Schaefer is the only beer drunk by The Wretched Ones. (proudly)

Armen: We love Schaefer beer!

Mike: America's oldest lager beer.

Armen: When you have to tell what beers are yours, in the cooler or refrigerator, they are the only Schaefers in there.

Mike: We are not advocating being drunks. We all work. We're responsible .

Armen: We don't advocate a lifestyle of drunkenness, but the beer thing lightens everything up.

MRR: Do you drink and drive?

Armen: Yes.

Mike: Only to shows.

BT: If we are too drunk we pull over and sleep.

Headache Records/ PO Box 204/ Midland Park, NJ 07432

SPIRAL OBJECTIVE

is a really cool truly DIY mailorder from Australia run by a really cool guy, Greg, so read this shit! Interview by Timojhen, Ken Sanderson and Lali

MRR: When did you start doing Spiral Objective?
G: It started in...shit..um...1991. I was involved in this socialist group,..
MRR: Aha, the truth comes out...
G: ...and I thought we should bring records in that coincided with our politics, but they refused to do it, I quit, met Simon, my ex-partner in 1990, and we decided to do it ourselves. We started by going through zines, mainly MRR and writing down a list of records & labels that we wanted to deal with. We wanted to carry a lot of cool stuff that wasn't making it to Australia or that was way too expensive..
MRR: So it was mostly overseas stuff?
G: Yeah, because dealing with Australian stuff is a real pain in the ass. We did carry some Australian stuff to start with. Originally, there was Reactor Records, who did G.A.S.H. stuff, *Not So Lucky Country* double comp LP, Depression, all that Melbourne hardcore stuff. Phil McDougall, the guy who was running it, said he was going out of business and asked if we wanted to buy out the rest of his stock. We bought some of it, but to get other Australian stuff is a different story. Basically there's Shock Records, one of the major distributors in Australia, and they have exclusive rights with certain labels, like Destroyer, Hippy Knight, etc. AuGoGo do distribute their own stuff and other stuff as well as Shock. So when a band's record comes out, I can't go direct to the band or label to get it, I have to go through Shock because they P&D it (put up the money for pressing and then have distribution rights). I don't want to go through them because that would mean I'd be going through a middleperson which is what I set about trying to avoid. That's not 100% the case though, with bands like Toe To Toe, who do it all themselves. I mean, I prefer to deal with the DIY bands & labels rather than the bigger "indie" labels. So, because of that and because it was already widely available in all the shops, we didn't want to deal with Australian stuff. We wanted to bring records in and sell them at decent prices, stuff that people couldn't find elsewhere and that they'd have to pay a huge amount of money for in the shops. I feel that a lot of shops rip people off. A record like the new Bored! CD retails for $25 Australian dollars in a store, about $18 US dollars, and that's just for a local Australian release. But I can sell an imported CD for between $16-$20 (Australian) postage paid.
MRR: So Shock aren't noted for putting stuff out as cheaply as possible.
G: No, no, they're definitely a *business* which is basically what they are set up to do. But I think a lot of responsibility lies in the shops hands as well.
MRR: Is the size of your Australian catalog growing as bands like Toe To Toe put out their own releases?
G: Definitely so. I'm encouraging Australian bands to come to me for distribution both at home and hopefully to expand and even help do overseas distribution as well. I'm going to start selling demo's as well.
MRR: Do you do this on your own now?
G: Well Simon was my partner when we started, but we parted ways because he seemed like he was losing interest plus he also going on an around-the-world trip for 2 years. Anyway back in Sept '91 we went into a shop with two other Adelaide businesses. Our volume picked up a lot, and the mailorder catalog started getting around by word of mouth. I was hanging around outside of shows, giving out flyers etc. I started putting ads in zines, and some of the cool people who bought from me gave out flyers in their city/town. And now it's so much bigger than what I expected it to be. We since pulled out of the shop due to a number of things mainly the fact I was going overseas.
MRR: Are you doing wholesale to stores, too?
G: It's a pain in the ass.
MRR: But people like Kent McClard (of Ebullition) do that, although he says the bulk of his sales go to smaller people, small distros and mailorders, people selling records at shows, etc. Like he wholesales to Epicenter.
G: That's what I want to start doing, but it's hard with sales tax.
MRR: Do you have to do sales tax on mailorder?
G: No, because I'm set up as a retail. When stuff comes into the country I pay 24% sales tax. So to sell to stores it'd involve a lot more paper work than I have the time to deal with. Maybe in the long run...
MRR: When you started, what was your inspiration?
G: Blacklist Mailorder. I had been ordering from them for a while and think their set-up is awesome. Nobody in Australia has really done it right. Nobody has really gone out to try and distribute the small labels, the true DIY punk stuff. I would go through MRR and see that so many of these bands would go totally unnoticed in Australia. I do it for both the bands & labels and for the people back home who'd never have the opportunity to hear this stuff.
MRR: What music are you into.
G: Originally, that Detroit rocknroll guitar sound, Radio Birdman, Stooges, Exploding White Mice etc. Now I have a real wide taste in music, personally I listen to a lot of US/European hardcore, Swedish & Japanese stuff plus I like to listen to melodic pop punk as well!! I basically distribute stuff I like, which ranges from grindcore to la-la!!. Australian mùsic at present is still predominantly influenced by that Detroit sound although there seems to be a swing towards hardcore now, with Sydney being the place to be.
MRR: What have you seen on your trip here that you're going to take back?
G: I got inspiration from heaps of the places I visited, here in San Francisco places like the Epicenter, Blacklist, MRR, Mordam, Gilman St, & the enthusiasm that a few certain people have. Then seeing what people like Kent McClard, Neil of Tribal War/AbcNoRio, Underdog Records etc do is totally inspiring. One of the things that inspired me the most from the trip was the fact that I could go to a small place, like Milwaukee/Madison,WI, and find a really cool DIY punk scene, where everybody puts on basement shows for really cheap, and they're totally into it. It's awesome. Then I get pissed when I come back to San Francisco, which I love a lot, but find a few individual doing so much and a lot of others who are jaded and content to sit on their asses. This "punk sucks", "punk is dead", blah blah blah. They would really appreciate what they have if they came from Buttfuck, Idaho or somewhere in Australia where there's no hardcore shows at all.
MRR: How many bands did you get to see on your trip?
G: Well in just under 6 months I've seen almost 250 bands!! The most inspiring show I went to was in Chicago where I saw Los Crudos, Huasipungo & Red Fisher play on the 4th floor (no elevators!), of an artist's studio in a Latino neighborhood. To see so many "non-punk" people come and enjoy the show & to see

what it is like to be a minority at a show was an excellent experience.

MRR: How heavy is the volume on the mailorder?

G: It gets heavy when I put a catalog out. I've got about 500 people on my list, mainly in Australia, though I'm looking at New Zealand and Asia. At one stage, I was working a 40 hour week, playing in 3 bands, doing my mailorder, and was doing a fanzine and organizing shows. So my typical day would be like this. I work as an employment counselor, helping people out and that gives me money to buy records. I usually get up at 6:30 in the morning, leave home at 7, get to work by train by 8am, work till 5:20, get home by 6:30, cook a meal, start working on my mailorder by 7, work through till 11:30 or midnight, have a break, then work another 2 hours, then sleep, get up at 6:30, etc... On weekends, I get up and work on the mailorder, then have band practice for 3 or 4 hours. Phew!!

MRR: Tell us about your band. It's not your first one, right?

G: It's my fifth band. Price Of Silence. We're a 4 piece, I sing in this band, it's pretty hardcore & I'm really happy with it. We are going to be on a split EP with Sydney's Toe To Toe which I'm going to put out when I get home. I was also in Web Of Deceit, Kultural Kompost, Born Losers and Justice Strategy to name a few!!.

MRR: Once you get back, what are your plans?

G: Well I'm going to try to get the catalogue out every 3 months, with updates each month. Since I took 6 months off to travel, I want to get it all re-organized. I'd like to get the catalog into zine format, on newsprint. That way I could concentrate on putting in interviews with the bands & labels I distribute. Then I'd like to get the label set up, and put out a bunch of Australian hardcore EP's plus I also want to put out releases by some of my favorite overseas bands as well.

MRR: How does pressing vinyl go in Australia?

G: I think there are 3 plants left. Pressing about 1000 7"s costs about $1,200 (Australian). There's a definite decline of vinyl. Only the independent (non-chain) stores carry it, but in mailorder vinyl is the biggest seller. I carry about 800 different 7"s, about 1500 total titles.

MRR: Since you've been in the States for 6 months, how has Spiral Objective continued to function?

G: Contrary to some people's thoughts of me being some little rich kid—I'm not a kid and I'm not rich—When Simon left it cost me $3000 to buy him out, I didn't have the money so my very kind mum offered to buy it out and become my partner. She's been helping me out a lot, picking up mail at the PO box, checking off orders etc. She also helps me with my books!! Since I've been away, her, my dad and Matt & Shannon from my band have helped out filling all the orders, which has been totally awesome. I owe them a lot!!.

MRR: Why did your mom get involved? Did she like Toe To Toe? (laughter)

G: Well her & dad have actually come to a lot of my hardcore shows!! It's so funny seeing them sitting in amongst all these punks! My mum is really into the fact that I'm putting my heart into something I believe in. My parents are awesome. She doesn't like hardcore too much, though. She's into that East Bay pop punk stuff and a lot of the 60's rocknroll Estrus/Sympathy kind of stuff.

MRR: Your mom is 51 and she's packing Born Against records?

G: She's not one of those gray-haired types. She's totally active, fully into the vegetarian thing. She's funny. She was helping me type up a catalog and got to The Derelicts "Time To Fuck Up". She looks over at me and says, "Greg, is 'Fuck Up' one word or two?" When she was faxing me over here, she said some people were ringing up and asking her what different records sounded like. She told me she wants to listen to the music so she knows what its all like!!.

MRR: Are you looking to quit your day job to do this?

G: I hate the wage slave thing, so I'm looking to get my job cut down to 3 days a week. I'm not looking to make a living off Spiral Objective, but I'm looking to pay off the $7,000 loan I'm taking from the bank. Once that's paid off, any money that comes in will go back into Spiral. I'm doing it because it's my life. I love punkrock & the whole DIY ethic that goes with it.

MRR: Do you sell just anything?

G: I don't sell stuff I don't like. I refuse to touch anything on a major or major distributors. I like to get as much DIY and usually inaccessible stuff out to as many people as possible. I carry 7"s, LPs, CDs, fanzines, sometimes T-shirts etc etc. I am going to be selling all zines at cost because I think the communication/ information side is so important to get out to people. I like to promote things I'm into as well, veganism, etc. But I'm definitely not uptight about it.

MRR: Are you looking for people to send you stuff?

G: Definitely, I'm hoping that bands, labels, zines etc will get in touch with their releases so that I can help them out. I want to try and carry as much stuff as possible. But people have got to realize that I'm only going to distribute music that I'm into.

MRR: Noticed anything that's a big deal in Australia but not here in the US?

G: We're a bit behind you know!! Mostly that college rock shit is big, ie Subpop etc., but the trends catch up.

MRR: Final words?

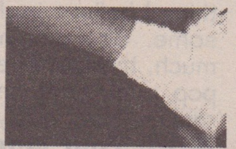
G: I just want to thank all the great people that I have had the opportunity to meet over here. It has been awesome. I have a huge mailorder catalogue that people can write for, so drop me a line.

Greg Spiral Objective/ PO Box 126/ Oaklands Park SA 5046/ Australia. Fax is 61-8-276-5076

GOB

INTERVIEW

Reno, Nevada's GOB is absolutely bonkers. They kill their equipment and the vocalist slings around a sledgehammer on stage. And he breakdances and does ballet and yanks on his peter. All with a straight face. Their on-stage antics have got them virtually banned from every place in town. Their off-stage antics, such as casually referring to the local "alternative" radio station as a huge piece of shit, got their guitarist's ass kicked. They don't care. Out of their basement (coincidentally, the same basement where the now defunct Positive Force Records originated) they've started Satan's Pimp Records. It keeps them busy in addition to other schemes they and others muster up – as they are featuring (the good) local bands on their label, as well as their own. GOB was interviewed in late July by Zac Damon, Brian D'Agosta, Bob Conrad and Erik Kutyna (members of ZOINKS! and editors of Phalanx and Second Guess zines). GOB is: Darren - drums. Zack - bass. Jon on guitar. Dan on vocals and Teree is the dominatrix and management. **MRR: Let's talk about Dan (vocals) taking on personas.** Zack: That's just my perception. I



see it as Dan being more of a character actor. He takes on these personas and plays out characters in the songs. **MRR: Such as in "Heavy Member."** Dan: I kind of idolize Robert Chambers in a strange way. He was this rich New York dude living this cheesy life. His life was cool and I almost wish I could be that symbol. **MRR: And what did Robert Chambers do?** Dan: He had sex with all these chicks because he was like some fucking god in the New York scene. Then some 18-year-old girl, Jennifer Leaven (sp?), was in love with him. He had sex with her in Central Park one night and he killed her... Jon: But he said she tried to rape him. Dan: It wasn't so much rape. He said she tied his hands behind his

back and was doing all this shit to him. He was all, "Stop! Stop! I don't like that. It's too rough." Zack: It's this big controversy because she's supposed to be this pure girl. Dan: The key evidence that convicted him was obtained by Current Affair. Current Affair obtained this video tape of him. He's in the girl's house playing with a doll, going, "Oooh, I'm Jennifer Leaven (sp?)..." and then he rips the head off! Jon: Oooops. **MRR: So you're taking on his persona in "Heavy Member"?** Dan: Yeah [with a grin]. **MRR: Do you think he's innocent or not?** Dan: I don't make a stand on that. I just think these things are what a lot of people think about, but that doesn't mean they'd do it. **MRR: So is "Toolbox Chaser" about men sticking toolboxes up their asses? What size tool box are we talking about?** Jon: A full-size toolbox. **MRR: They stick it up their butts?** Jon: Well, the

people die... There's been documented cases of a guy who would stick an apple up his ass because he liked the nurse to pull it out. He would go in the hospital and say, "Oh, I've got this apple stuck in my ass." Then the nurse would pull it out and he'd be going, "Oh, oh! Oh! Yeah!" He'd be cumming and stuff while she was pulling the apple out. And, finally, it got stuck up in there and they couldn't get it out, so he died. Darren: A lot of sisters say there's a lot of room up in the cavity once you get it past a certain point. **MRR: Is that what "Toolbox Chaser" is about or no?** Zack: That's what inspired the title and lyrics. Darren: I'd say the rest of the song is unrelated to that. **MRR: "Pussy Factory"?** Jon: Have you ever seen a plastic vagina Bob? **MRR: Yes, but I've never fondled one.** Jon: It's made in the pussy factory. **MRR: Are you talking about "Jack the Gripper"? It's plastic with a vibrator on it.** Jon: Awesome! **MRR: Jack the Gripper – "Better than the real thing!"** Jon: The realistic vagina. **MRR: But that's not what the song's about? It's about different things at different times depending on the show?** Dan: Yeah. **MRR: But you sling a hammer around while singing it! Why did you do that in the studio when you were recording it?** Dan: Because I'm a

pretentious bastard. I've got to have everything right. The right lighting... Jon: The right outfit: leg warmers, tights... Zack: And really tight 70s dolphin shorts. **MRR: Speaking of leg warmers, I was going to ask why you are doing less on-stage break dancing and more ballet stuff?** Dan: It's where my dancing career takes me. I was actually thinking about taking modern dance classes at Truckee Meadows Community College, but I'm too afraid. It's funny when you ask what songs are about. With "Heavy Member" I can say because that is about one specific thing. But so much of the other shit is about a bunch of nothing. A lot of it for me is I just get totally disturbed and I need to get it out somehow. It's like when I hear people say shit like [in

a female voice], *"I was at the Clarion the other night and there were no guys there. They were these guys in Polo shirts and they wouldn't talk to me. But then this guy in cowboy boots and Wrangler's walked in and my friend goes, 'Go talk to him.' And I did and he asked me out. I'm gonna go watch him ride in the rodeo tomorrow..."* And I just start fucking cringing. That's basically what my role is about. Darren: Everyday life is very disturbing. **MRR: Is it everyday life or just Reno?** Darren: It's everywhere, but Reno is one of the seven gateways to hell so it's presented to you much more vividly than say in San Francisco. Or even Dayton [Nevada]. **MRR: Well, Dayton is debatable. So, Dan, you're just regurgitating in your music your frustrations of daily life?** Dan: Yeah. **MRR: So you're a hippie?** Dan: Essentially. **Write GOB c/o Teree Barnes/ 1409 Tonopah St/ Reno, NV 89509. Send a SASE or stamp for info about Satan's Pimp releases.**

IMPORTANT MESSAGE FROM:

TAKE A DAY

fanzine · RECORDS -y- tapes

☆There is a huge backlog of orders here at T☆D headquarters for several reasons: ① I was taking a hiatus in Arcata for a couple of months. Then ② I went on tour with the Ne'er-Do-Wells for another couple of months. And THEN ③ shortly after tour, my bag (well actually the whole van which contained my bag) was stolen. In my bag was about 4 months worth of mail and my mailing list w/records of previous orders. Fuck. So. If you have not received your order, please write back and I will take care of it ASAP and I'll thow in some free goodies for the hassle... This is not just a dumb excuse it's totally true. Just ask Billie Joe. It was his van. What a fucking mess. Anyway, there will be a new updated catalog in next month's ad. And I would especially like to hear from the English guy I met in Portland. Unfortunately all the cool stuff you sent me got stolen w/said bag...

PAUL "PABLO" CURRAN
P.O. BOX 190054
SAN FRANCISCO, CA 94119

P.S. YOU MUST PURCHASE THE DELIGHTFUL LITTLE NOTHINGS (LULLING THIER OPPONENTS INTO COMLACENCY WITH DIPPY LOVE SONGS) E.P. FOR ONLY $3.ppd FROM TAKE A DAY. TIM YO SECRETLY LOVES US.... DIG THIS BORDER TAPE. MRR MADE ME USE THIS SO MY AD WOULD LOOK MORE PUNK. MAN, THAT'S FUCKED UP!

very distribution

c/o J. Dudeck
9 E. Saylor Ave.
Plains PA 18702. USA

Arise/Nevertheless split 7"....................$3.00
Ashes 7"/cs/cd (cd includes demo)..............$3.50/$6.00 *
Ashes "Hiding Place" cs/12"/cd..................$7.00/$9.00 *
Blindfold "Restrain The Thought" 12"..............$8.00
Blindside (PA) 7"....................$3.50
Bloodlet 7"/cs (on Smorgasbord)....................$3.50
Bloodlet "Husk" 7" (on Structure)....................$3.50
Bloodline "1000 Screams" 12"/cd..............$6.50/$9.50
Bold "Looking Back" cs/12"/cd..................$7.00/$8.00 *
Chokehold "A Window In A Prison Of Hope" lp $8.00
Conviction 7" (on Watermark)....................$3.50
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Earth Crisis "All Out War" 7"....................$3.50
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Kerosene 454 7'....................$3.50
Lifetime "Background" cs/lp/cd.............$8.00/$12.00 *
Lincoln/Hoover split 7"....................$3.50
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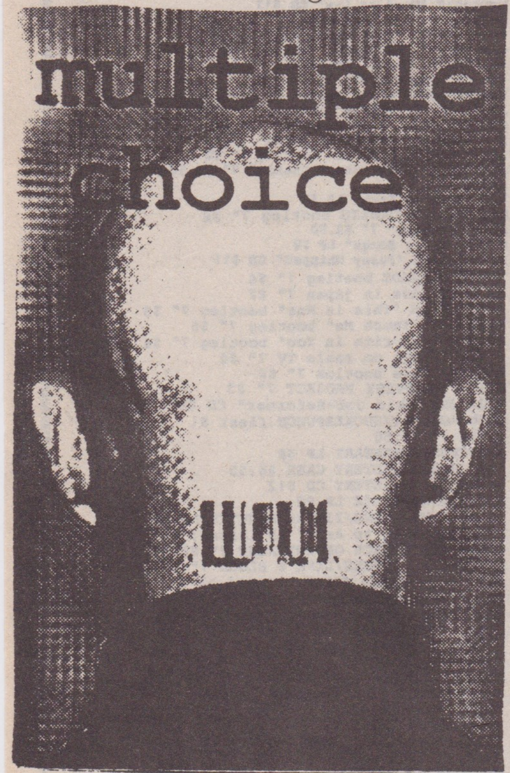

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ZIP GUN

Zipgun are a band from Seattle, WA. Made up of ex-members of the Derelicts, the Obituaries and other bands, they have reputations for being loud, drunk and naked. They have a LP entitled "Eight Track Player" and two singles out on eMp-Ty. Their recent releases are "I Can't Wait" on Thrilljockey and "Killer's Choice" on eMpTy. Interview by Caroline Keddy.

MRR: How about some introductions?
Robbe: I'm Robbe, I sing and I break microphone stands.
MRR: What's your favorite color?
Robbe: Favorite color? The color of your lips.
Mark: Well, how romantic. *(ooohs from the rest of the band)*
Neil: Hi my name is Neil, I play guitar and my favorite color is blue.
Dan: My name is Dan, I play drums. My favorite color is red.
Mark: My name is Mark, I play the bass. My favorite color is chartreuse.
Robbe: Tonight we're playing with the Meices. They're kind of a brother band, friends of ours.
Neil: The thing about the Meices is they're nice guys, but their band is pretty bad, I mean lousy. We're having a feud with them.
MRR: Why?
Dan: No money.
Neil: It's money, kind of like Nirvana and Pearl Jam.
MRR: Has it got something to do with the three-piece vs. the four-piece?
Dan: Yes, we think that since we have one extra member we're a superior band and they think that they're better 'cos they have one less member.
Neil: It's a horrible argument, we can't seem to get over it.
Dan: Yes we just go round and round. We're thinking of kicking out one member of the band to stop the argument.
Mark: So we can prove to them how much worse we'd be with only three members.
MRR: Which one would it be?
Mark: Probably me.
Dan: No. I think me.
Robbe: I hope it's me. It would be nice. I kinda want to get on with my life.
Neil: No, we're proud to be playing with the Meices. They're good guys.
Dan : They have a nice house.
MRR: How did the band get together?
Mark: OK, me and uh, me and uh *(snaps his fingers)*
Neil: This guy here...
Mark: Neil.
Neil: Neil.
Mark: Me and Neil met in an opium den in Bangladesh, summer of '75. We were both on the run from the law.
MRR: So who's the most PC one in the band?
Neil: None of us.
Robbe: Probably Mark. Mark or Dan.
MRR: Why?
Mark: Recycle.
Neil: See we're a PC band cos what we do is recycle old riffs.
Mark: Yeah, we recycle rock and roll.
Dan : So that's how we do our part to save the earth. We like kind of a retro-progressive band. We have one foot in 1977 and one foot in 1983. We're just crossing that line you know.
MRR: None of the 90's then?
Dan : No.
Mark: No, the 90's won't be in until the year 2000.
Dan: What we're doing is riding the crest of the 80's nostalgia. It's going to be coming up anytime. We're just the first wave of it.
MRR: Jumping on the bandwagon?
Mark: Yeah, we're going to be considered ahead of our time even though we're doing something with the past.
MRR: Are you a punk rock band?
Neil: Sure.
Mark: Sure, if that's what you want to call it.
MRR: What do you guys call it?
Neil: I like punk.
Mark: I think punk has a lot of bad connotations to it sometimes.
Neil: We're in the same vein as bands like the Humpers and the Lazy Cowgirls, bands who just play straight-ahead, all-out punk rock. No metal, no fucking metal.
Mark: I'm just straight-forward rock and roll really. Punk is kind of a 70's catch phrase; I'd like to do without.
Neil: I don't think we play hardcore, there's a distinction.
Robbe: We don't even like any bands that play hardcore.
MRR: Isn't your past influenced by hardcore?
Neil: Yeah, I think it is.
Robbe: My influences are Elvin Bishop, Elton John and umm... Alice Cooper.
Mark: I grew up on The Stooges and MC5.
Neil: I grew up on Jimi Hendrix and The Yardbirds and then the Vibrators, Sex Pistols and MC5.
Dan: I listen to a lot of Matt Monroe.
Neil: We can't get the Frank Sinatra tape out of the fucking cassette deck when Dan's around. Dan: I really like Bill Reynolds.

Neil: Actually, I think it's better that we do listen to a lot of different styles of music. We don't just say we're going to sound like this.
Robbe: It's a meeting of minds.
Mark: Everyone brings their own like things. Like Neil brings most of the ideas to the band cos he works at night and the rest of us work during the day.
Neil: Also, most of the problems I bring to the band.
Dan: There's tension there.
Neil: But tension creates an incredible onstage show.
Robbe: It's also the light show that we bring with us. We have a separate truck.
MRR: What are your songs about?
Neil: The thing with us is that philosophies don't even enter our music. Music is just a separate entity. I mean, we're all politically aware, but we don't put it into our music. It's not right-- people can think for themselves.
Mark: Yeah, we're not out to change anybody's minds. I think the stuff we write about--although I can't really speak for Robbe, he does all the lyrical writing for the band--but it seems that we are trying to reach people on more of a personal basis not a political one. I'd like to think we're connecting in here [heart] not in here [head].

Neil: We're trying to make the love connection basically.
Robbe: Half my songs are about Chuck Woolery.
Neil: Half my songs are about Vanna White.
MRR: Is TV a big influence on your lives?
Neil: I don't watch TV, I hate it.
Dan: I like "Cops" man.
Neil: If it's Wednesday night and it's 8:00, you know exactly where Robbe Clark is.
Robbe: The only time you'll really catch me is from 8 to 9. I will be in my apartment watching "Unsolved Mysteries" with my girlfriend. I mean we literally hold hands and watch that show together.
MRR: Have you ever solved any?
Robbe: I never have, but I go out after the show and look around for some weird characters. If I ever find anyone I wouldn't even take the reward money. I just want to be an honest man.
Neil: So do you want us to talk about other good bands from Seattle?
MRR: Do we have to talk about Seattle?
Mark: No.
Robbe: No.
Neil: Yes. Let's talk about Woody Allen.
San: Let's talk about Sioux City, Iowa.
MRR: How about Boston?
Neil: Boston, we like the Bags.
MRR: You like The Bags?
Mark: The Bags from Boston? Yeah, I'm a huge fan.
MRR: Did you hear they broke up?
Mark: Yeah. Thank god. Their last album was awful.
Robbe: If you're going to go in that direction you might as well.
Mark: What was it? *Night Of The Corn People*. Gimme a break, that was the worst album I ever heard.
Neil: We have a CD out.
MRR: You do?
Dan: Yes, we do.
Neil: It's called *Eight Track Player* and we got a good review in MRR.
Robbe: Yeah, we paid them.
Neil: But we have singles out and one coming out in Europe supposedly. It was going to come out about a year ago.
Robbe: Actually, it was going to come out before we were even friends. That's how long ago.
MRR: Nothing in the US?
Neil: Yeah, we're going to record a single when we get back to town. We're not exactly sure who we're doing it with, but it will be someone other than eMpTy and we're going to do an album which will be coming out in September on eMpTy. We're happy with eMpTy cos we like Blake and the other bands. It's a good label.
MRR: How's your tour been going?
Neil: Let's talk about the California border patrol and how nice they were to us.
Mark: You know it's really weird, they pulled us over, we thought we were going

to get busted and they gave us all roses.
Dan: We got pulled over north of San Diego and they took one look at our roadie and they said "Ok boys pull it on over. Hippy, pull it on over!" Then they get the dog and we had some marijuana, hemp actually, and this water pipe we use to smoke our tobacco...
Robbe: Mom, I just want you to know, I was in another car.
Dan: And they bring out this this dog named Jimmy and they ask, "Is it ok if he goes inside?" We're just like, "Well....."
Neil: What do you say to that when you know it's filled with pot?
Mark: We say "What happens if we say no?" and they say "We're going to go in anyway."
Dan : So the dog goes in and the guy handling him gets all mad because the dog burned his nose on the still hot bong pipe. I'm stretching the truth a bit, but it was a bad thing.
Mark: The dog was ok, though.
Neil: Anyway, they found our pot, but they didn't do anything about it. They said California decriminalized up to an ounce. But don't bring any cocaine or crystal meth cos they're down on that.
Neil: We've had a good tour. We played a lot of shows in L.A. We had a good time down there.
Dan: L.A.'s a shithole.
Robbe: The only good thing about L.A. was meeting the Humpers.
Dan: The Humpers and Sandy Duncan's Eye.
All: Alberto.
MRR: What really funny happened on the tour?
Robbe: Don't talk about Bart Simpson.
Dan: Oh, Robbe...
Robbe: No seriously, my mom will probably read this stuff.
Dan: Robbe peed on Bart Simpson's head right in front of a bunch people outside our show in San Diego.
Robbe: I was just trying to express my love for the audience.
Mark: I think it was his way of saying how bad the Simpsons has become lately. It isn't as good as it used to be.
Dan: Not only that, it's a statement about society in general and what's happening.

Mark: Only he's to blame for pissing on Bart's head.
Neil: So another funny thing that happened, we went to this radio interview and they didn't even know we were coming.
MRR: What station was it?
All: KUSF.
Neil: We're like the Rodney Dangerfield of punk rock. They pulled out the CD, "Yeah, we played this like once." So then I said "fuck" on the air.
Dan: And we have to pay $10,000.
MRR: I hope you wrote a check.
Neil: So let's talk about me some more.
MRR: Ok. What about you?
Neil. I'm the champ. Turn me up, that's my motto.
MRR: Tell me something really personal.
Neil: Umm...
Robbe: I'm starting to fall in love with my hand.
Mark: When I was 4 years old, my mom pulled a worm out of my butt.
Robbe: That's disgusting.
Mark: Well, it was personal.
Neil: Something personal about me...
Mark: Dan?
Dan: I have a foot fetish I found out last night.
Neil: I liked a girl's boot in New Orleans, I have a picture of it.
MRR: That's the best you can do?
Neil: No, that's not the one. Ok, here's my personal story. I had a dream last night that I was in the bathroom and I wet the bed...and it was last night in the van.
Dan: Yeah, and it got all over the t-shirt box.
Mark: And Neil said some big bird must have come in the van and done it.
Neil: That's why I did laundry today.
Mark: All new bands should send tapes to Zipgun care of eMpTy.
Neil: Yeah, hi-bias tapes that we can uh...
MRR: Tape over?
Dan: We're seriously needing some new riffs happening.
Neil: We need younger, more hungry punk bands to send us their songs so we can cover them and take them over as our own.
Robbe: Carolyn, you could show us some of your riffs....?

BORAX

is a three-piece band from L.A. that have been pounding out raunchy ass punk tunes in local clubs for nearly 2 years. The current line-up consists of Deirdra Manseau– vocals, guitar; Jackie Rowland– bass, backing vocals; Judy Cocuzza– drums. The band was interviewed at their rehearsal room in downtown L.A. in late November. Interview by Marc Mueller.

MRR: Okay, let's start with how this current line-up came about, because I know you have gone through quite a few drummers in the past.

Jackie: We put an ad in the paper and when Judy called us we didn't know if we wanted to meet her because we weren't sure if we wanted an all girl band, number one, and number two, we never had met any girls that could really play very good, so we were kind of apprehensive. When we met her she seemed really cool and she came down and jammed and everything went really well. She's fucking awesome. She's the best girl drummer in the whole world.

MRR: Being from L.A., what made you want to play aggressive punk stuff instead of taking the more accessible heavy metal/hard rock route that is prevalent in a lot of the L.A. clubs?

Deirdra: We just play what we want to play. We don't try and play anything that's a certain type of music. If people don't like it they can suck my ass. Thank you, goodbye.

MRR: What do you think about people trying to stick a "girl band" label on you when trying to describe your sound? Is that a label you're comfortable with?

Judy: No! When I first got into the band people would come to see us and they would just stand there and look at us with their mouths open. If you just shut your eyes it doesn't matter. We're not trying to be like "Oh, we're an all girl band" or anything. We're just musicians, we all play and it just happens to be that we're female.

Jackie: We didn't set out to be an all girl band at all. When we got Judy we got her because she's a good drummer and we all play good together. We don't give a fuck about whether she's a girl or a guy, she's a good drummer and we all write good songs together, so that's that.

MRR: Your lyrics tend to dwell on a lot of personal stuff, are you trying to lay down some sort of message for people by writing about your own experiences?

Deirdra: Well I don't really think about "Oh, I'm going to do this to try and influence somebody." I kind of just say how it is and let people know how it is. From experiences I'm sure people feel the same way I feel in some songs, but I don't sit there and write it to be some big fucking message and say I'm gong to rule the world or change this thing. I just write it and what ever comes out, comes out. It's kind of an outlet. If I didn't sing and play in an obnoxious band I'd probably be a fucking murderer or something.

Jackie: Fuck this message shit because that's like the eighties, like U2, waiving a flag and shit. We just do what feels right to us and what makes us put on a good show. If we get up and try to say something about what we think is stupid, it's just how we feel. It's not like we're telling anyone to think like us or act like us. We're just doing our thing and if people like it that's great and if not there's lots of other bands out there to like.

When people think of women they still think of this image and personality and way they should present themselves. We're the antithesis of that because we're individuals. We're not segregationists and we're not into women only or black only, this only, that only. That's all bullshit and that really pisses me off when people get categorized or pigeonholed.

Judy: I think that people are listening to what we have to say to because when Dedra sings it, she means it. It's not like we wrote something down on a piece of paper and say "oh this sounds good" or "we didn't experience this" like a [...] correct and they write these "mess[...]

MRR: Your lyrics also express a lot o[...]

Deirdra: A lot of things piss me off. [...] because of the economy and then th[...] to but there are a lot of peop[...] a really fucked up [...] people trying to [...] all this shit [...] kind of fr[...] snap a[...] these [...] there'[...] really s[...] world is [...]

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PHOTO by ARLAN HELM

BORAX

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Judy: You know what really pisses me off is when you go to Taco Bell and you tell them you want guacamole in there and you come home and it's not there. What is that about anyway, okay! Another thing that pisses me off is that there is nowhere to eat in this town after 2 a.m. What the fuck is that about. This is a fucking city, do you understand what that means. We need some pizza joints and a diner in this town, okay!

MRR: Your live shows are really intense, is this the stuff that fuels you on stage? Well, maybe with the exception of the Taco Bell experience...

Jackie: Yeah! One of my friends said to me "Your whole project is fueled on anger" and I said fuck yeah! This is our vent and there are other people that are just as pissed off as we are. It's good to get together and get it out so you don't go and shoot people or kill people.

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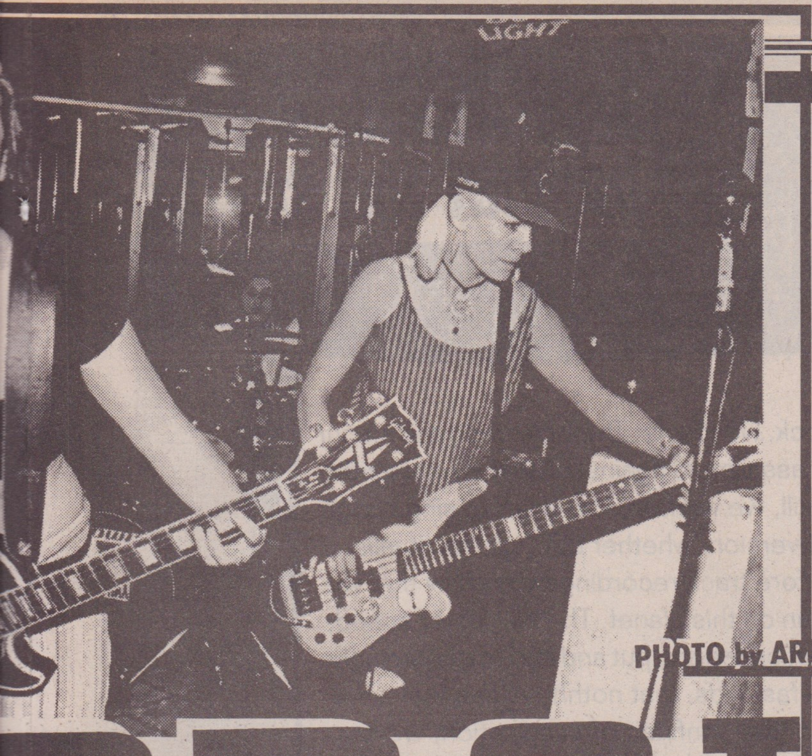

PHOTO by ARLAN HELM

ORAX

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Deirdra: I'm doing this thing with **Terry from Manhole and Jennifer Finch from L7** that this dude is directing called Pop Culture. It's a documentary on underground club kids, narrated stuff, and interviews with us to promote the band. It's about strong females that front bands.

MRR: Are there any plans to play out of L.A. in the near future?

Jackie: Hope so!

Deirdra: We want to play San Francisco, Arizona, New York but it's all a money thing. We are trying to book shows in San Francisco as we speak. We want to go to New York and do some gigs there because that's where Judy's from. We'll be on tour soon.

MRR: Have you been working on any new material?

Judy: Yes we have.

Deirdra: I'm kind of tripping out because ever since we started we do a song in every style it seems like. It's not that we plan to do it that way but it happens. I don't know if it's a good thing or a bad thing.

Jackie: That just further goes to show that we don't try and be this or that we just write what comes out. We might change direction but we don't know what's going to happen or how we're going to be inspired or feel 3 weeks or 3 days from now. These songs come out pretty quickly and we're happy with our new material. We're stoked, fuck it!

MRR: Do you have any outside interests apart from the band?

Jackie: Deirdra kick boxes, Judy works out, and I belly dance and crochet.

Deirdra: (sarcastically) We like to have **lots** and **lots** of lucious sex all over the place because it's a beautiful thing and with all this anger you need a little bit of love.

MRR: Any closing comments, philosophical insight, etc. for our readers?

Jackie: Buy our demo tape and come to our show. Love us you mother fuckers!

Deirdra: Come check us out. Don't be afraid of Borax, we won't hurt you. We'll just fuck you up just a little bit.

Judy: Get some damn diners in this town!

To contact Borax, purchase their demo for $7.00, or book them write to: P.O. Box 291715 / L.A., CA. 90029.

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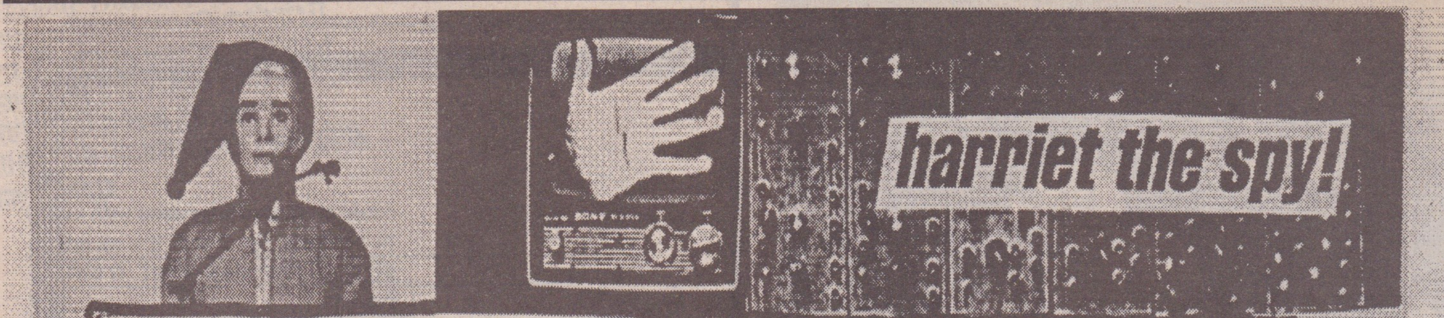
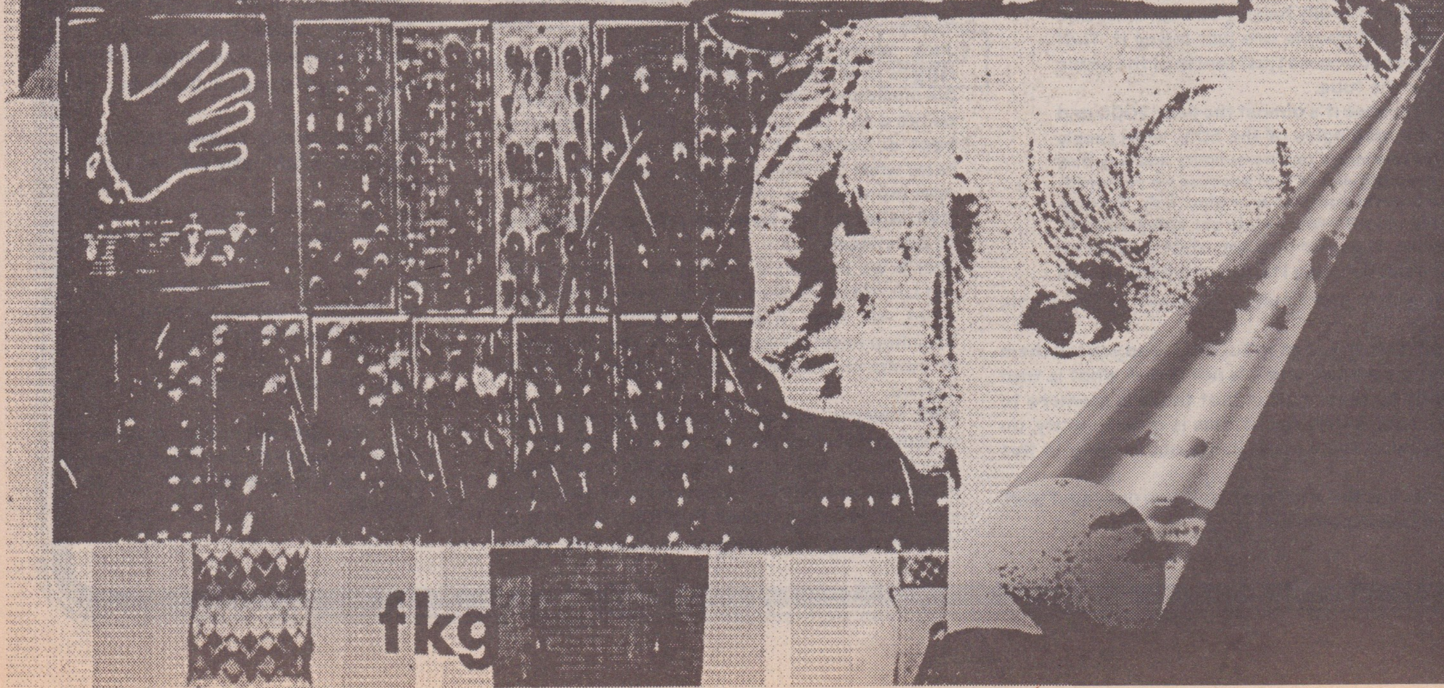


For the unburnishedness of all that is pun crock, we Harriet The Spy have made it our intent to create in true deconstructionist style, an assailment against all that is uninspired, complacent and impotent with ineffeciency. Kill, kill, we want to. We want to sing songs of rebellion that wil inspire acts of improvident subversion, whether through the ritualistic "all ages show" or by means of distributing low-fi fore track recordings we know that we must reach eveny fast boy and girl, man and woman on this planet. The heroes of speed, and deliberacy will stop at nothing to motivate anti reticence and put and end to a seemingly lummox indie rock seen. For it is known by us, the fast kids, that nothhg exists (save the throttle bottom) therefore by freeing ourelves from the confines of imagination, we can travel in special fuckface fashion, appearing and disappearing at will. Never get caught, as long as you beleive that nothing truly exists, then you are free to move among these earth people undetected but know who and how to steal from, a fenestrator is no better than a common fornicator without a planned outcome, a revolt in process. Every action means something, know who you're fucking when you conspire to fuck, that's all we're saying. Embezzle and bamboozle all the highest courts in the klngdom, patronize the independents. Shows in basements, ballistic flyering, and zining and most importantly non-sensical music that no alternative bastard child would ever understand. Confuse and enlighten. Fast kids go! We will recieve transmisions in care of D. Neeson/ 1210 Anita Dr #302/ Kent, OH 44240. We will send you a 12 piece recording for 3 doll hairs and lots of free paper with silly inscriptions etc. If u need a basement to play in, we are the children to contact. Dave (216)672-3494.



THE GUN CLUB

The GUN CLUB has always been one of my favorite bands, from the early eighties up until now. Their first album remains as one of my favorites to this day and their later releases challenge the listener with a variety of textures and influences, but never losing their original vision. A new LP, "Lucky Jim", has just been released, which continues in this tradition. The GUN CLUB is: Jeffrey Lee Pierce, vocals and guitar, Romi Mori, bass and guitar, and Nick Sanderson, drums. Thanks to Jeffrey Lee Pierce, the GUN CLUB, and XXX records for their cooperation and courtesy. Interview executed in San Francisco, October, 1993, by Walter Glaser and Lisa Maslowe.

MRR: Where are you from originally?
J: El Monte, Ca.
MRR: Is that in southern California?
J: East Los Angeles. I went to the same high school as CAPTAIN BEEFHEART.
MRR: Wow. But not at the same time.
J: No, he went many years before me. We were exposed to him and FRANK ZAPPA at an early age because they were considered homeboys.
MRR: When did you start playing music? When you were in high school?
J: I played guitar in some stupid fucking party groups doing covers, nothing serious. They never managed to last more than one or two shows.
MRR: So when did you start playing music seriously?
J: I started writing before I started playing. So I guess I had plans to record something. I sold a song to a band called THE LAST. That was a long time ago, before I formed the band. So I had songs around. People were kind pushing me into doing it, particularly John Doe, Exene, Debbie Harry. Debbie was like, 'Form your own band. Everyone's doing it.' She kinda laid down the law in those days so I said, 'OK, that's what I'll do.'
MRR: Was that the kind of music you were listening to back then?
J: At the time we formed, I was only listening to R&B, blues, and soul.
MRR: Like who?
J: Pretty much anything recorded between 1929 to 1959, all black music. Not just southern music, city music, too. I used to like jump blues for a while. But I favor that Louisiana SLIM HARPO/ LIGHTNIN' HOPKINS type of thing, Delta artists, stuff like that. My friend Fast Phreddie, he was the one who was the real city specialist. He got into big bands and orchestras.

Jeffrey Lee Pierce

MRR: The Rhino guy?
J: Yeah. He was my best friend. He's a big record collector. In the end, he was an authority on COUNT BASIE. He knew everything you need to know about DUKE ELLINGTON and COUNT BASIE. He ended up one of those hopeless jazz guys. We would go to weird record stores in South Central and thrift shops looking for records.
MRR: So when you started playing with the band, did you have a specific kind of music you wanted to do? Did you want to use your influence of the blues and R&B?
J: Yeah, but we wanted to make a big bunch of noise at the same time. I kinda dug a lot of punk bands, too, at the same time as listening to blues. All my friends were in punk bands.
MRR: Who were your favorite punk bands?
J: X, AVENGERS. The AVENGERS were really great. I liked the DILS for a little while, not long, though. THE WEIRDOS were really good in the beginning. THE SCREAMERS were my favorite; They never really recorded, though.
MRR: Were you guys part of that scene?
J: Yeah, we all knew each other. I was writing the black music section for Slash. I didn't do interviews with any of those people or review them; I was always sent off to do BURNING SPEAR or something. Someone else did the local groups. I'd get the people who passed through town.
MRR: Is it true you like rap music?
J: I love it.
MRR: Who are your favorites? Do you like PUBLIC ENEMY?
J: Well, of course. That's very political, but I like the N.W.A. guys best. They're funny.
MRR: You probably have the DR. DRE album, right?
J: I got it the day it came out. Somehow I didn't think it was going to be a hit, though. I thought MC REN's was going to be a hit.
MRR: His kinda flopped.
J: It was good, though. It was the best of all of them.
MRR: Where do you guys live now?
J: I live in London.
MRR: Does the whole band live in

"NIRVANA doesn't know that if they were playing that shit ten years ago, nobody would've even bothered. Not one person on any label would get near them." — Jeffrey Lee Pierce

London?
J: Everybody lives in London.
MRR: The new record is really good. I really like "Blue Monsoons".
J: Romi wrote that. She's got some songs she's hanging onto to record them herself. She has publishers sending contracts to her. It's helped her get noticed as a writer. She's written a few things actually. She gets all her lyrics from comic books.
MRR: How long has she been in the band?
J: Since 1986.
MRR: And the drummer?
J: Since 1986.
MRR: And your guitarist is really new, because when I saw you in London...
J: We had Reiner from DIE HAUT.
MRR: Didn't you have the guy from URBAN DANCE SQUAD?
J: He plays in the studio with us. He does all the shit I can't do.
MRR: Do you like them?
J: They're great. They're the only good Dutch band. Their first record did really well. The follow up didn't do as well. Their guitarist TRES MANOS is one of the best guitarists in Europe. I just call him in when I have an idea I can't execute. "I want it to go like this but I can't play it". He plays far better slide than I do.
MRR: Have you mad your living off touring and making records?
J: So Far. It's hard to ever get paid. We got burned for a lot of money. "Mother Juno", we get burned bad.
MRR: What label was that on?
J: Red Rhino in the UK. They never paid us. They declared bankruptcy without paying anyone. The guy ran away so many people were trying to sue him.
MRR: Do you have a favorite record of all the ones you've made?
J: No.
MRR: No favorite record or favorite songs? What are some of your favorite songs?
J: I like "Lucky Jim", "Yellow Eyes", and "Breaking Hands." There's one or two off every record I really like a lot. I used to really like "Bad America".
MRR: Do you prefer records or CDs?
J: I don't listen to much. I live with two Japanese girls who are always listening to music. I mostly watch CNN. I saw a thing about LOU REED playing some dive bar in 1972. It was really good. I"m always interested to see what bands do live.
MRR: Is there any new or current bands you like?
J: I haven't heard any white bands I like. Every time I find a band I like, I find they've been around for years. Like FISHBONE. I heard their records somewhere and thought, 'God, these guys are great.' I realized who it was and I thought, 'Oh, it's FISHBONE. They were a ska band.' We played with them at a festival, it was really fun. We were the only oddballs at the festival. It was like NEW MODEL ARMY, THE LEVELLERS, and the two weird groups in the middle were us and FISHBONE. It was in Germany and the security people just freaked out because they're all black. They're totally harmless nice guys; they just have an odd sense of humor. Those guys are cool. They have the same frame of mind as HENDRIX or SLY STONE.
MRR: When I was growing up in L.A., they would always play with JANE'S ADDICTION and the RED HOT CHILI PEPPERS and both those bands are huge now, but FISHBONE kinda got reamed.
J: I can't think of any reason of why that would happen except that they're black. White guys could get away with doing that badly and being successful. Black guys can't get away with doing it correctly. They're so much further out than the CHILI PEPPERS.
MRR: Have you ever listened to gospel?
J: I never followed gospel. I was a lousy Christian.
MRR: A lot of gospel and blues is completely intertwined.
J: A lot of soul singers just transposed it, just changed the lyrics around to make it accessible for anybody, but its based on gospel. The melodies and structures are based on gospel. LITTLE RICHARD was preaching at one time in South Central. Can you imagine LITTLE RICHARD at the pulpit? He saw him a long time ago at a wrap-up party for PRINCE's "Purple Rain" and they tried to invite everybody to make it really hip. They invited me and John Doe and Exene. We saw LITTLE RICHARD and he looked like he hadn't aged a day. We saw LIONEL RITCHIE and we were trying to spill our drinks on him.
MRR: Do you like PRINCE?
J: I used to like him a lot in the mid-80s. I liked his psychedelic period. "Pop Life"

Romi Mori

is one of the best songs ever written. It's melodic and dancable. He did the JOHN LENNON thing way better than LENNY KRAVITZ. PRINCE had it right. He was at one of our shows at Club Lingerie.

MRR: Are you satisfied with how far you've gotten with the GUN CLUB?

J: No, of course not. That's probably one of the reasons we keep doing it.

MRR: What would your goal be?

J: I don't know, just to get some decent budget and promotion so people can deal with this kind of music now. We've had opposition for so many years. NIRVANA doesn't even know that if they they were playing that shit ten years ago, nobody would've even bothered. Not one person on any label would get near them. It doesn't matter that they have good songs; they just couldn't stand that kind of sound and that scene.

MRR: Maybe you guys should do a Sub-Pop single.

J: We were talking to them once for a while, but we had commitments in Europe. We made a deal with XXX Records because they actually put money into it.

MRR: Are there any of those bands you like? MUDHONEY?

J: They're friends of Romi's. She met them on tour in Japan. She guided them everywhere. I liked SOUNDGARDEN in the beginning, the SST album, but that's it, nothing else.

MRR: Now they're pretty straight metal.

J: I can't stand them now, since they lost that bassist, the Japanese guy. He was at our show in L.A. A lot of them know about us.

MRR: It seems like they're doing now what you did twelve years ago.

J: I met Kurt Cobain in an elevator once and he knew who I was right away. The guys from the SCREAMING TREES keep coming over to my flat when they come through London.

Nick Sanderson

MRR: What do they want?

J: They want to hang around. (laughter)

MRR: Do you have any advice for new bands?

J: I don't know. I wish I had stayed in school.

MRR: How far did you go in school?

J: Third year of university. I dropped out.

MRR: Where did you go?

J: Cal State Northridge, studying political science. There was all these other things I was capable of doing, like reading books.

MRR: Do you still read a lot?

J: Yes, constantly.

MRR: What do you like to read?

J: Right now I"m reading the history of the French Foreign Legion since the 1930s.

MRR: So how do you approach writing lyrics?

J: I just write. I pluck them out of things I write.

MRR: Have you ever done a book? A poetry book?

J: I've had some offers to do it, but I haven't been able to collect everything together yet. I might be able to do that soon because I got a lot of stuff back from L.A. recently. In London, I have a lot of stuff, too, probably about a book's worth. But not poetry really, mostly short stories, essays.

MRR: How long have you lived in London?

J: Nine years, almost ten.

MRR: Do you think people are more receptive to your music there or do you just like it there better?

J: I just like it there better. I like the mixture of languages and things, too, the ethnicity.

MRR: What are you going to do next? Keep touring? Keep writing more music? Keep putting out records?

J: I'm just going to sleep. We only slept four hours last night. We played at the Whiskey last night; it's one of my favorite places to play.

MRR: You guys haven't played here in four years.

J: We haven't done a real U.S. tour since 1988.

MRR: It's a lot harder to tour here, compared to Europe.

J: It is a lot harder.

MRR: Do you enjoy touring?

J: I like it, but I'm just so tired all the time. I blacked out after sound check and someone kicked the door and said, "You gotta play now." I really need to sleep. It gets worse as it goes. The third or fourth weeks are really bad, then you just get used to it, feeling bad and being dirty.

MRR: Do you have any last words?

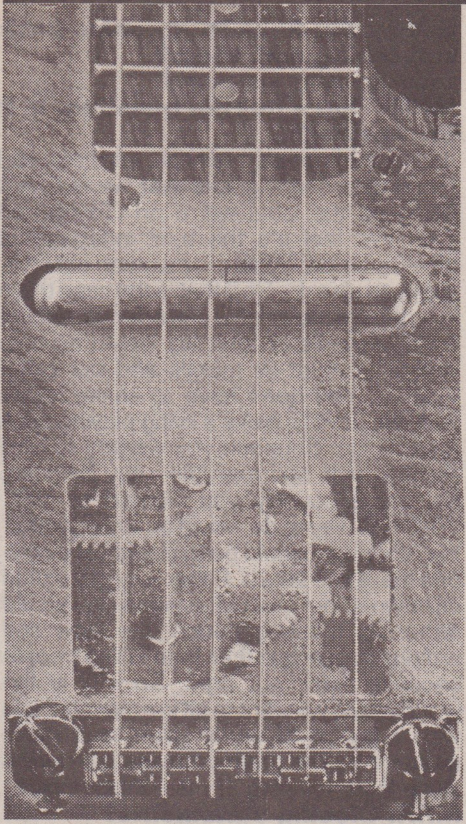
J: "It is raining, Mrs. Huffington. It is raining." That was Ulysses Grant, before he died. He was lying on his bed and he said to his nurse because he was gravely ill, "It is raining, M. Huffington. It is raining." She went out of the room, came back, and he was dead.

DISCOGRAPHY

GUN CLUB LPS
Fire of Love (1981)
Miami (1982)
The Birth, The Death, The Ghost (1984)
The Las Vegas Story (1984)
Two Sides of the Beast (1985)
Danse Kalinda Boom (1985)
Mother Juno (1987)
Pastoral Hide and Seek (1990)
Divinity (1991)
In Exile (1992)
Ahmed's Wild Dream (1992)
Lucky Jim (1993)

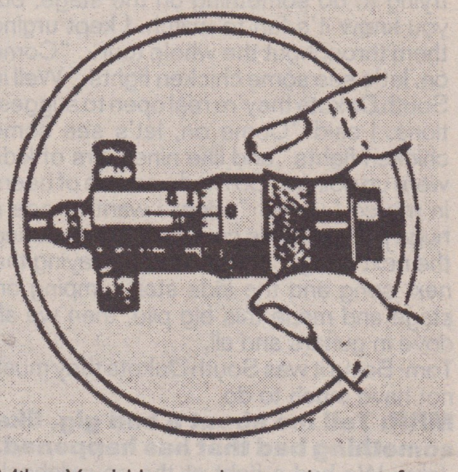
GUN CLUB SINGLES
Sex Beat (1981)
Fire of Love (1982)
Death Party (1983)
Breaking Hands (1988)
Great Divide (1990)
Cry to Me (1993)

I met Touch and Go's Tar before their shows at The Rev, in Baltimore, Md and Washington D.C.'s Niteclub 9:30. Over the course of the two nights I spent with Tar I realized that a band can be very serious about their music, while being very funny and laid back on a personal level. The interview with Mike, Mark, Tom, and John was beyond easy; Not only were they fun to talk to, but they gave thoughtful answers to most of my questions. These guy's have perfected the combination of serious attitudes toward their music and hilarious commentary about almost any subject. From John Mohr's dry wit and snazzy haircut, to Mike Greenlees' love of palindromes (words that spell the same thing backwards, like racecar) their humor revealed that these guys are perhaps the smartest rock band I have ever seen, not to mention one of the tightest bands ever. Interview by Mitchell Prothero.



TAR

MRR: Who produced your new album, "Toast". It wasn't in the jacket notes.
Mike: Yeah, I know.
MRR: On purpose, huh?
Mike: It's a famous guy, we don't need the comparisons.
MRR: Are his initials S.A.?
Mike: Yeah, S.A., you can probably draw from that.
MRR: You are famous for being equally as tight live as you are in your studio work. How much of your studio work is done live? I was just reading about another Chicago band who said that almost none of their new album was live, that it was all small segments of produced tracks laid over top of one another.
Tom: Was it Urge Overkill?
MRR: No, Smashing Pumpkins, and they said there was an average of twenty six tracks per song...
John: Can I say here that is really fucked-up?
Mike: Yeah, we play live.
John; We use over-dubs more for fixing stuff, and on a couple songs here and there we added a couple of guitar parts to for embellishing, but if we can't actually play the songs we shouldn't really be playing them. There have been a few exceptions, but by and large that's the way we do things.
MRR: Is it continually practicing that gets you all so tight or what?
Tom: Flashcards, we hold up "stop!!"
John: If you put a lot of starts and stops in your songs and everyone hits them than everyone says "wow" what a tight band.
Mike: It's the writing process, if you play it over and over a million times than eventually it gets really tight
MRR: What is the writing process for your songs, do one of you write them all or..
Mike: One of us will have an idea and we'll take it from there. First fool around with it to see if there really is a song there. It might take a day, it might take a week, it might take a year.
Tom: It's not very often that it takes a day.
Mike: If you work on a couple of songs at a time it might take a long time to hash out. Once we get the parts we think might make a song we try them in every order we can think of until we find which parts go in the right order. It's like you are looking for the song to emerge out of what you have.
John: It's like the sculptor working on a big block of stone trying to make something out of it, that's us. We have to tap it and strike it, except we have a bunch of chisels to choose from too.
MRR: You seem to be into doing things like singles and EPs, and I noticed your little "buy vinyl" note on the spine of "Toast". You seem to be really supportive of vinyl.
Mike: Yeah!
Tom: When you want to put a record out you want to put out a record not a little thing or a CD. When you're a kid and want to be in a rock band you want to put out a record, something big you can hold in your hand. It looks cool, has cool cover art, it all gets lost with a little square box.
John The point is it's vinyl, everyone should want vinyl. The point of the EPs is if you don't have a whole lot of strong material you shouldn't put out an entire album.
Mike: When we did our first EP, it was all the songs we had, pretty much. When we did the last one we had more songs, but not enough for a complete album, the songs weren't really complete, so we just recorded four songs. We've been getting a lot of shit for tacking live tracks to the end of our last EP, because people thought we did it so we could charge more or something.
Tom: It was the exact opposite. We did it so people wouldn't get ripped off for paying ten dollars for an EP with only four songs on it.
Mike: Even if we had left four songs on it, it still would have been eight dollars!!
John: They think..I don't know what they think, a CD EP will always cost the same no matter what.
MRR: Let's talk about "Toast", I've reviewed it a couple of times and really liked it. One of the things I said about it was that I felt you (John) sounded sincere, do you write lyrics primarily or do the other guys help with them?
John: I write them.
MRR: What do you write about?
John: What don't I write about?



Mike: You'd have a better chance of getting him to answer seriously if we weren't here.
John: No I'll try and answer seriously because you said I sounded sincere. Sometimes it's incidents that are funny or people that are funny, or people that should be made fun of. Sometimes it's interesting ideas or concepts. Like in the gestation period for this album I got this silly notion, and I get a lot of silly notions (laughs) and this is not in anyway condoning drug use, but just imagine if you will someone who is really wrapped up in drugs, like totally into it. The focus of their entire world is really narrow, you know getting high or what ever their thing is. So I then like reasoned whenever you'd get high, you've succeeded in this only part of this world that matters, it must be this amazing feeling for awhile. Even aside form the actually physical changes you'd have, just knowing the day would be complete, you'd be a winner at this little thing. That's a weird extrapolation on this addiction idea, but I thought it was pretty hot. It's a really simple view, but it must be amazing to have that feeling. Alienation and confusion, those are two sources.
MRR: That's a hot topic..
Mike: That is a good one. It works really well with our song writing process.
John: I've always felt that a good way to describe our music would be ... this is how I feel ....like if your up all night drinking coffee and it's morning again, and you're all sick and jittery..... that's us. (much laughter and a smattering of applause)
Tom: We just wrote that one.
John: As opposed to Fugazi, where you feel like you've had this emotion Thanksgiving dinner...
MRR: A catharsis?
John Yeah.
MRR: Tell me a really exhilarating show experience.
Tom: Tell him about South Dakota.

Mike: Of all places

John: I was on this kick, where I wanted to see chicken fights. We were on tour with Jawbox, and kids you know they were full of a lot of energy, jumping around. Sometimes it's really annoying cause you're trying to do something on the stage, but you know it's fun to watch. I kept urging them throughout the whole tour... "Come on, let's see some chicken fights." Well in South Dakota they're real open to suggestions, I said "Come on, let's see some chicken fights" and like nine pairs of kids were up doing it. So I had a couple of beers in me so I yelled "aright I want to see a huge pile up in this corner on stage during the next song." So we started playing the next song and the kids start jumping on stage and made this big pile, then we all dove in guitars and all.

Tom: Being it was South Dakota they must not have much to do.

MRR: Tell me about a bad gig, like something bad that has happened.

John: We had a fight at the soundcheck the other night.

MRR: The soundcheck?

Mark: Soundcheck.

John: We had to stop playing our soundcheck song so this fight had to be broken up.

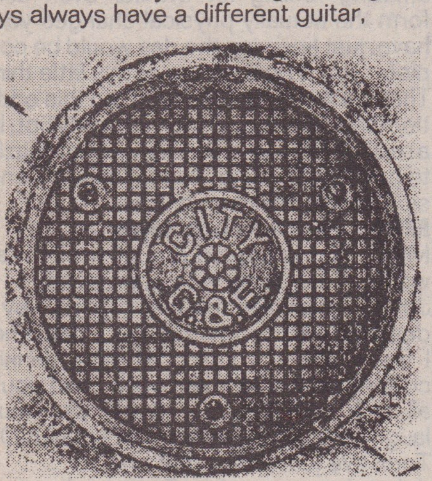
Tom: They took this guy and beat him to a pulp and throw him out the door, it was in Cleveland.

Mike: His only crime was he punched a girl.

MRR: Why no guitar solos?

John: Finite life span. Material things have a finite life span, so if you accept that then you accept that a guitar will only have a finite number of chords in it. Just like a song writer will have a finite number of chords and songs. The more chords you use in a song the fewer songs you'll have and the more guitars you'll go through.

Mike: That's why these big name guitar guys always have a different guitar,



MRR: And so few songs.

John: Or no songs!

Tom: There boring, it's so much harder to write a song without a guitar solo.

Mike: I like good guitar solos a lot,

John: Theres some guitar solos on the new album.

Tom: Or longer guitar parts.

John: Variations on chords.

Mike: Nothing noisy, we're not anti improvisational, but it doesn't make sense with what we're doing to have some guy go off for twelve bars in the middle of a song.

John: Here's another bone of conjecture, rock guys are dumb, right? Rock musicians are pretty much the ground floor, so guitars, bass, and drums must be the easiest to play because they're the most common in use. If you take that and go one step further, so the guy, the guitar soloist, he's some idiot right? Do you want to hear some idiot showing off? I don't.

Mike: I do if he's good.

John: There's like three guys that can play, that should be doing solos.

Mike: Yeah there's not very many.

MRR: Who are a few?

John: Greg Sage (The Wipers).

Mike: Greg Sage, Neil Young

Mark: Neil Young would probably be the first.

John: And he does a lot of single note solos.

Mike: Everything he does makes perfect sense, and is contrary to every solo that's ever been played. He just goes off.

John: How about that Living Color guy.

MRR: Isn't he supposed to be the next Hendrix?

John: He wasn't even the last Hendrix!!!

Mike: Hendrix would probably up there, except he's dead.

John: There have probably been a bunch of guys we've all liked at various times, but I have more respect for good song writers than good guitarists. Duke Ellington wrote over one thousand songs... Unbelievible.

MRR: The other night you said it really sucks that you do something you love and at the end the money isn't there to pay you bills. On the other hand you said when major labels come around you laugh at them and try and get free box sets off them.

John: Yes we do.

MRR: Don't you think there is a difference between business sense and selling out? To achieve things you have to do some back scratching with them?

John: So we're just stupid?

MRR: That's not the question, is it the answer?

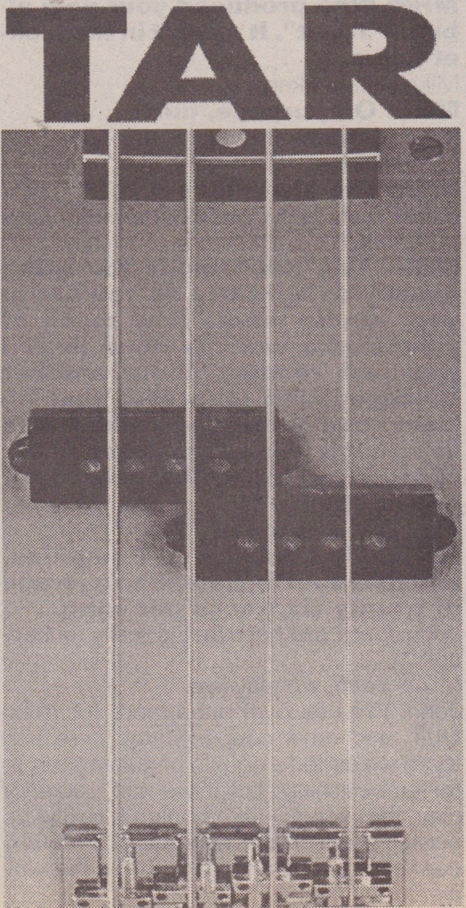
John: Ahh, no. It's really an aesthetic and moral question. I guess that we feel that being on the label we're on (Touch and Go), We feel it's the best independent label to be on. Whatever we can achieve, they can also do. So if that is the case there is nothing a major label can offer us, except for money. To do that we would have to sort of corrupt or morals and our belief system. You don't have to shake hands with the devil to make a living playing punk rock music. Suppose you wanted to own France, well, bad example—say Belgium, no, some country you wanted to own. Well, one way to do would be to negotiate, the other way would be to slaughter everyone there and take it. Either way you would still own it, but I would assume you would rather do the negotiation, the slow and tedious process rather than killing people because that's not right. So why in the world would we want to sit in a masquerade with a bunch of serial killers and mass murderers. The greatest mass murderers since the beginning of man, major labels.

MRR: Closing statements?

John: Closing statements? No, that's not what we're about.

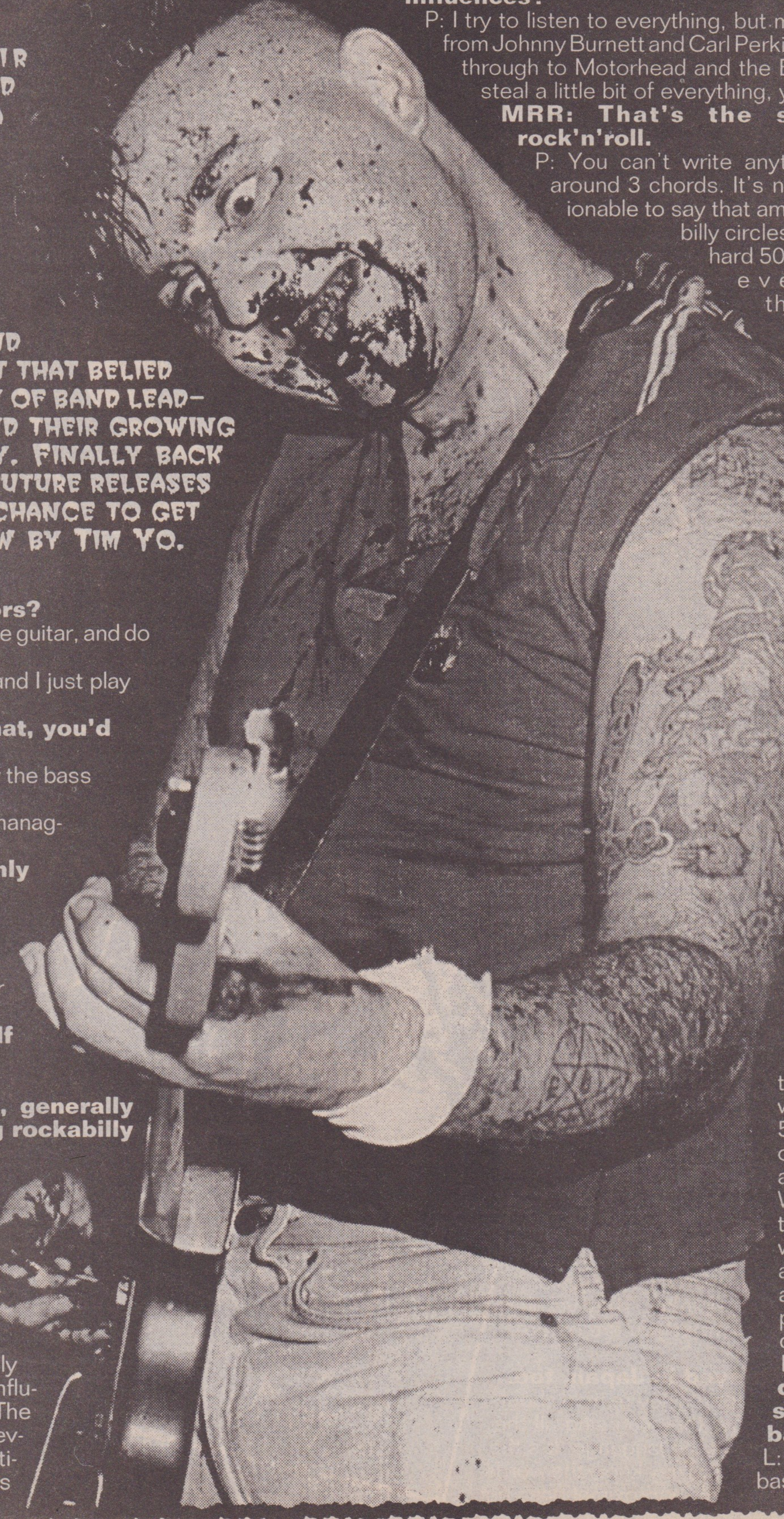
Mike: We're not a joke band.

John: We're not Helmet, and that's the point.



THE METEORS

THEIR FIRST RECORD CAME OUT IN 1981, A BLAZING EP THAT COMBINED THE PURE JOY OF EARLY ROCK AND ROLL/ ROCKABILLYWITH THE RAW BUT MODERN PUNK SOUND. OVER THE YEARS, THEIR RECORDS BECAME HARDER TO FIND HERE IN THE STATES, BUT THAT BELIED THE ENDURING TENACITY OF BAND LEADER P. PAUL FENECH, AND THEIR GROWING WORLDWIDE POPULARITY. FINALLY BACK IN THE U.S. TO SET UP FUTURE RELEASES AND TOURS, WE GOT A CHANCE TO GET THEIR STORY. INTERVIEW BY TIM YO.



MRR: Who are The Meteors?
P: I'm Paul, I write songs, play the guitar, and do most of the lead vocals.
W: Wolfgang, from Germany, and I just play drums.
MRR: With a name like that, you'd better be from Germany!
L: And I'm Lee Brown and I play the bass and do backing vocals.
M: And I'm Michelle, business manager.
MRR: Paul, are you the only original member?
P: I am, yeah.
L: I've been in 6 years now.
W: I've been playing for just a year, but have been friends for 10 years.
MRR: And the band itself has been going on for....
P: Twelve years, continuously.
MRR: In the States here, generally speaking, there isn't a big rockabilly or psychobilly scene, but I assume it's different in Europe...
P: I don't know about the psychobilly scene as such. From the very start, we've tried to get away from being a "haircut" band, tried to progress the music a little bit. It is basically rockabilly what we do, but with a punk influence. It's open to anybody. The Meteors aren't a fashion thing, everybody comes, there's no political thing to it, just whoever likes it. It's worked really well.
MRR: What keeps you going?
P: I love it. I like doing what I'm doing, it's an easy way to earn a living and beats working.
MRR: What are some of your main musical influences?
P: I try to listen to everything, but mainly ranges from Johnny Burnett and Carl Perkins all the way through to Motorhead and the B-52s. Try to steal a little bit of everything, you know.
MRR: That's the secret of rock'n'roll.
P: You can't write anything original around 3 chords. It's not very fashionable to say that amongst rockabilly circles and the diehard 50s thing, but if everybody thought like that, it would have died in the 50s. People who say we're not authentic rockabilly are just being reactionary, like their parents were in the 50a against original rockabilly, I think. We're just trying to play what we play and take it to as many people as we can.
MRR: Lee, do you play stand-up bass?
L: No, electric bass.

P: We started off with stand-up bass, every band was using one, so we stopped doing it. I like things from the 50s but I'm not from the 50s, so there's nothing I can do about it. I think the first time somebody invented the electric bass, everybody dropped the stand-up bass and went for it. You gotta use technology, I think.

L: You get a much harder sound out of it.

MRR: How about you other guys, what kind of music are you into?

W: The same, no different.

L: Grew up on rock'n'roll, basically, nothing else.

MRR: What have you been passionate about at different times?

L: The Meteors, really, before I joined the band.

P: Fans! That's more important than looking for professional musicians. The attitude is more important; you can always learn the skill.

L: I was just into rock'n'roll before, Eddie Cochran, Gene Vincent. Then I heard The Meteors and it was so different...but so much the same. That was it.

W: The same

MRR: Wolfgang, whenever I point to you, you can just say "The same", OK? (laughter)

P: If I wasn't in this band, I'd like to be a fan of the band, you know?

MRR: Are most of your songs originals or covers?

P: Ninety percent are originals, and the covers that we pick aren't necessarily rock'n'roll, but we make them into it. Like "Get Off My Cloud" by the Rolling Stones, The Troggs "Wild Thing", "Somebody Put Something In My Drink" by The Ramones... It's much more of a challenge to do that.

L: It's easy to copy straight, isn't it?

P: We've done a single of "Go Buddy Go" by The Stranglers, "Rawhide", "These Boots Are Made For Walking", anything that we like as a song and try to play it the way we play. It's more fun and more versatile, that's my opinion.

MRR: We're asking your opinion.

P: That's the difference between here and Europe...being asked your opinion and being told your opinion. They've already got an idea of what you are before they talk to you.

MRR: You've played in Japan, too.

P: We sell a lot in Japan. They're mad about us there. It's strange, they can sing all the songs but can't speak the language. It's the same all over the world. They know the words to my songs, or rough approximations, but when you go to speak to them after the show, they don't understand.

MRR: But they do understand rock'n'roll!

P: It's not difficult to understand two guitars and a drum kit, or any need to think too deeply about the words. There is important music, but ours is just fun music.

MRR: For those people here who aren't aware of you from years ago, or haven't seen your records imported, how many releases are there?

P: We have 15 albums out now.

MRR: What label are you on?

P: We have our own label, our own studio, really self-contained. We've dealt with major labels, but they're not really interested in what you're doing, and just want to take over everything. And if you're not charting, they just want to put you in some little room and leave you there.

MRR: What the name of your label?

P: It's called Son Of A Bitch, and it's the best label we've ever had. We do it ourselves, from t-shirt designs to who we sell our records to, from mail order to having a massive fan club.

MRR: Are there any other bands on the label?

P: We'd like to do other bands, but we're continuously touring and the last thing I wanna do when I get home is listen to a record.

MRR: It seems that with most bands, their first couple of records are their best, and then they try to "progress" and usually lose that raw magic as they try to become "musicians". How, after all these years, do you maintain that basic music and the fun attitude? I wish more people could learn that secret.

P: I just like what I'm doing. If I get too away from it, I stop and take a rest, I can't say that I haven't

slipped now and then, but I do try to keep the basic formula of rockabilly with a bit of balls. I think I'm very lucky to have this, have met some great people. I like what I do.

MRR: Any interesting shows you remember?

P: We've done a big live TV hook-up broadcast all over Europe, when the drum kit caught fire after the lights fell on it. We've done shows from 12 people up to playing before 25,000 Hell's Angels last month.

MRR: You guys?

W: The same.

L: We played in France with a 30-piece African drumming band.

P: Or in Germany, where people thought we were a mime group of the same name. We went out on stage, and it definitely wasn't our audience... (laughter)

MRR: Michelle, what do you have to say about The Meteors?

M: It's very hard work. I handle all the business stuff. The main reason for doing this short west coast tour was to try and arrange some better distribution, and hopefully that will be sorted out by the end of the tour. Then we could come back more often and do proper tours.

P: When we first came here, 9 years ago, I was young and just wanted to see America, but didn't get a chance to take things in. This time, we've been driving about, and found there's a lot to this country that people in Europe don't really see. Most of Europe is anti-American, but most all the people we've met have been really friendly, almost an overpowering friendliness. That's different from what we see on the television.

MRR: What were you doing at Nicky Garratt's, since he sent you over here for this interview?

P: (genuinely confused? Who? (long pause). Oh! I've known him for 9 years now, but never knew his second name. We used to tour with the UK Subs. Sorry about that.

MRR: So this is a pretty simple story, actually. You're just trying to conquer the world with rock'n'roll...

P: But we're doing it manually as opposed to automatically, building it brick by brick.

M: That's one of the reasons we're here now, cuz we've been so busy in the rest of the world, touring constantly for the last 12 years and it's taken time to get over here...

P: I kind of like not being known here, cuz you've got to work. It's like starting again, and it's good to not just sit back and rest on your laurels.

MRR: What's your favorite place to play?

P: The next one. My favorite show is always the next one, wherever we're going next. It sounds a bit pretentious, but my favorite record is always the next one, too. You never know what's going to happen. You'd have to come with us to know.

MRR: I don't know what else to ask, as I'd hoped you'd go off on some crazy tangent...

P: We might come across as dumb, but we're not—just a bit stunned by this continent. Long drives.

MRR: So, for you, rock'n'roll is defined as 50s music only?

P: In the English press, "rock'n'roll" is 50s rock'n'roll, "punk" is 70s punk, and "rock" is long-haired music. They have to put you in their little box. You can't go and listen to a band outside of your style without getting labeled. It's very cliquey. That's why we make a big point about saying that whoever wants to listen to us should listen to us... rather than saying you have to have a psychobilly haircut to see a psychobilly band, you can't come if you've got long hair or if your black or white... It's a bit freer over here; you can walk in off the street and nobody really cares. There's less inter-band politics over here. It's quite nice, really. We're not used to it. There, if we have a different haircut or are into a different kind of music, we really wouldn't be welcomed. It's a bit like a gang thing, segregated. That's why we've gotten away from other bands that play our type

of music, cuz we've always had the same sort of attitude as here, that anyone can come see us if they like us. Or they can come and not like us, for that matter. "They" call what we do as "psychobilly", the box they put us in, but, to me, all I'm doing is updating my version of rock'n'roll.

MRR: Anything else?

P: I'm not afraid of anything except dying in a car crash. I've got to die like that cuz it says so in all the books, it's the rock'n'roll way to die.

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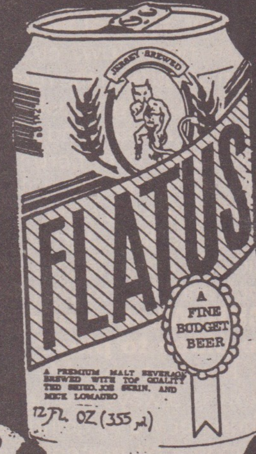

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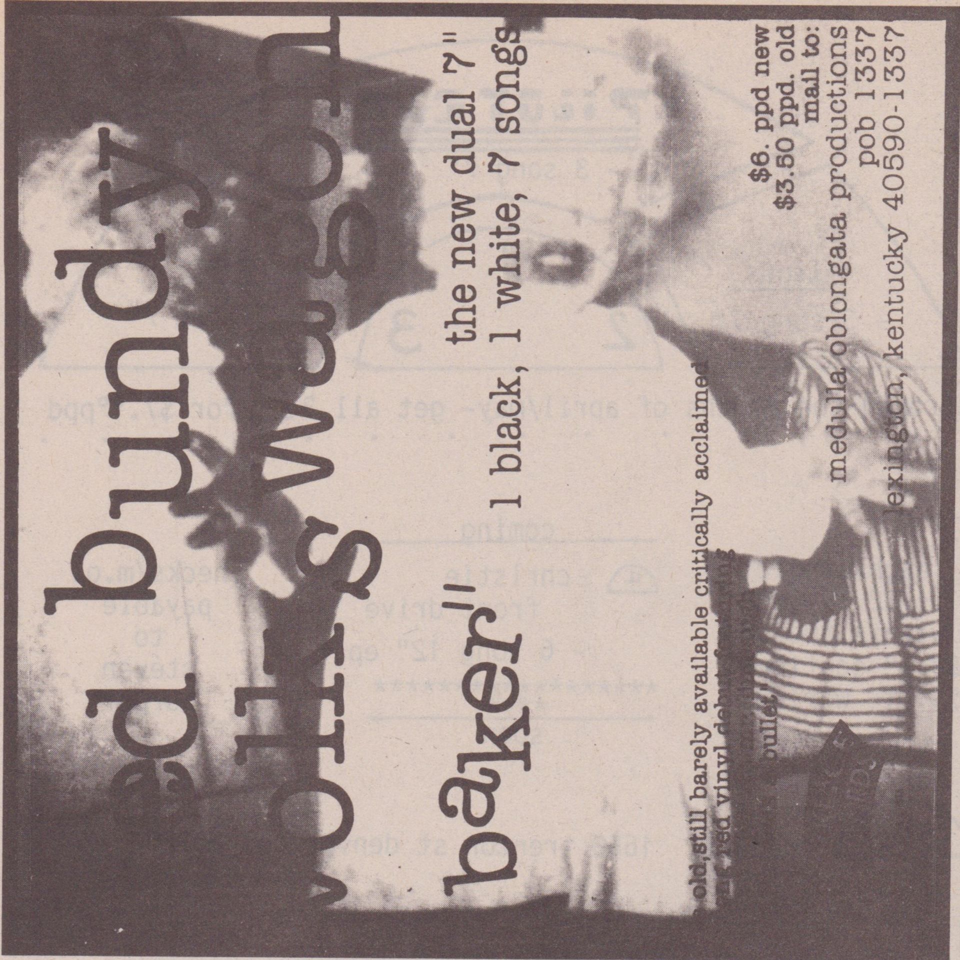
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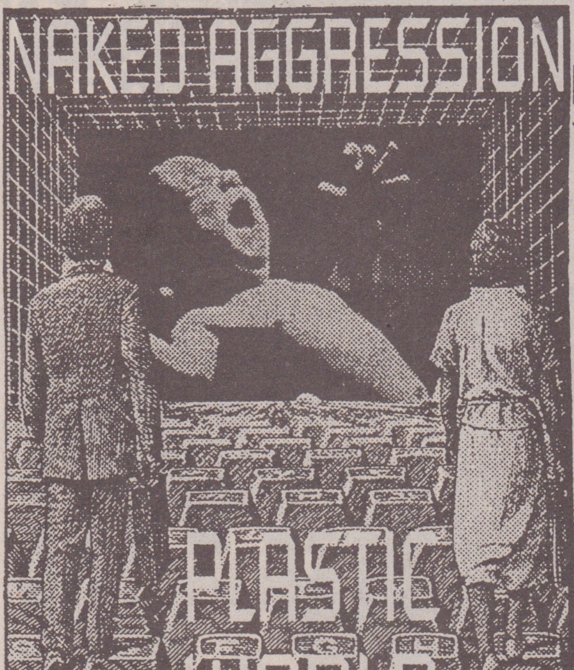

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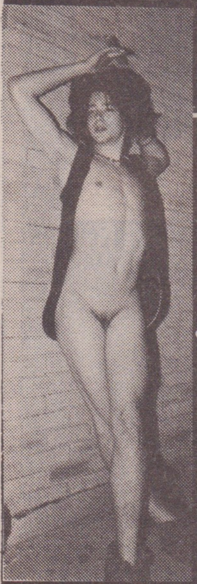

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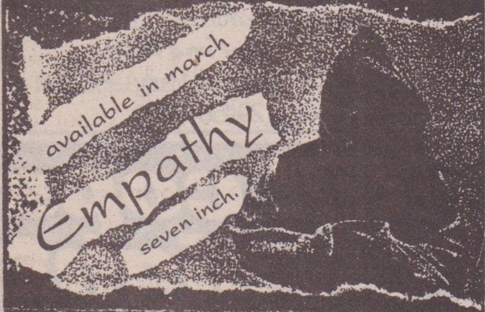

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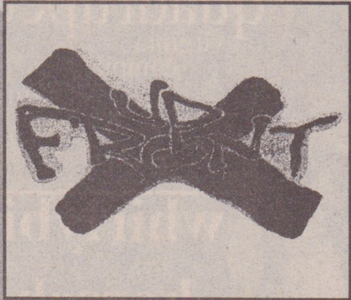

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Seems like they've got the Midas Touch - everything they've released in the last year, numerous singles, an LP - gets rave reviews and the punk rock world is buzzing about them. Giving them no opportunity to catch their breath after their furious set at the Bottom of the Hill here in San Francisco, several of the MRR crew try and find out what keeps these maniacs going. We remember the tape recorder as we try to find out what all of this has done to them in the last year.... Present for the interview: MRR: Timojhen, Tim Yo, Lali; NBT: Jim (guitar), Eric (vocals), Matt (bass).

MRR: So, in answer to that question, how has it affected the band; you know suddenly... Say from the band that put out the single on Datapanik to the band that toured Europe and all that.

Jim: Well, we used to didn't give a shit, and now we're trying to give a shit. But it's very hard to give a shit. It's really almost a drag to give a shit at times, ya know.

Eric: It's really hard to take a shit sometimes.

MRR: Just in expectations?

Jim: We used to have no problems, I mean I fell on my ass like twice tonight, cause I'm drunk off my ass, but I used to didn't care. I'd show up at a show, drink, and then play afterwards. That was the end of it.

(Various distractions as we all try to weasel food out of a closed kitchen)

Jim: It's really hard to put full time thought into being a punk rock band.

MRR: Is that what you're doing now? Is that what you have to do?

Jim: It's not that we have to, but people like it, and they want to see it, they want to see us, blah blah blah. You know, I would feel bad if we didn't do it. I would feel bad if we just sat in Columbus and did nothing.

Eric: Like this tour, we were sitting in Columbus doing nothing.

Matt: I was working...

Eric: This is two weeks from Hell.

Jim: We're doing the whole West Coast in two and a half weeks.

MRR: Why is that?

Jim: We had a, Matt was moving into his new place, and he couldn't do anything until the fifth of September, and Bill is in grad school and he couldn't do anything until after that either, and we were planning on Europe again in October, so we only had X amount of days to do it. We wanted to do it, because we didn't know when we'd get the chance again.

MRR: So a couple of guys are in school, what else?

Eric: Just one guys in school.

Matt: I used to have a job, but now I'm jobless.

Jim: I used to have a job where he worked too.

MRR: So are you making a living off the band now or what?

NBT: Ha ha ha ha.

Matt: We can in Columbus, actually.

Eric: His rent's only a hundred bucks a month.

Jim: It's really cheap to live there, so we can. When we got back from Europe, I had some money, so I've been living off that all summer.

Eric: He babysits too.

Jim: Yeah, I babysit to make ends meet. But it's not like we're seeing serious bucks or anything like that. It's enough to scrape by on. It's kinda like having a minimum wage job pretty much.

Matt: You can sell your shitty early AmRep singles and get a half a months rent right there.

Jim: Let's get some hard questions here.

MRR: Ok, in my review of your album, I had a sense that one of the things that stood out to me from this band was that the people had a sense of rock and roll history. Like tonight, you did a song that was almost like a Doo-Wop song, some of your songs sound sixties influenced or whatever; where is that knowledge coming from? Or does it even exist?

Matt: We live in a small town, all that we do is collect records. That's all we do. And we beat off each others record collections. Eric likes a lot of the older stuff; he was big on the Crypt label before we were in there.

Jim: Yeah, Crypt does a lot of great fifties compilations that are really cool. And we're into...Jerry Lee Lewis is great...

MRR: But it's just sort of rare that bands today that are into playing punk or hardcore know anything before 1982.

Jim: Well, I don't, well as far as I'm concerned we're a rock band.

Matt: We just play too fast.

Jim: We play fast because we like to drink, and like to just be stupid. We're just fans of rock and roll; we do play punk rock and everything like that, but..

Matt: We like punk rock, let's not kid anyone.

Jim: Yeah, I even like some hardcore, I think we're the logical 90's extension of the Stones or whatever. It's all like four chords, no matter what.

Eric: We're the evolution revolution.

Jim: When you break it down to its simplest form, it's all like four chord rock and roll. How fast you play it or whatever.

MRR: It's almost like a lost thing though...

Matt: Well, it seems like now bands like Helmet and that kind of shit - it's kind of like the same thing with 70s AOR rock - it's the same thing that was happening with Yes. Helmet is basically Yes. Faith No More is, what?

Jim: Genesis.

Eric: Jethro Tull.

Matt: Fuck, there's such a great comparison for Faith No More.

Eric: Well, the thing is...

Matt: Styx!!

Eric: I think all of these rules get set up, like hardcore bands in the 80s. Or punk bands; punk to them was like "We should play raw punk" or whatever. But what they think of as raw punk is like Black Flag or something, not that it's not raw punk but it's a little faster and harder and meaner in a way than like the Electric Eels or some shit.

Matt: And you have kids young enough to think the whole New York hardcore thing is what punk is. What that is is heavy metal for middle class kids. I'd rather listen to Slayer than that shit.

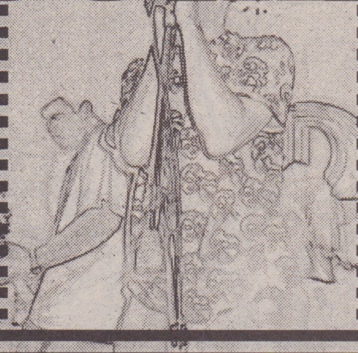
Jim: Slayer at least say "Embrace Satan". Which is cool.

Matt: Metallica came from this working class background in Buffalo. Then you've got a bunch of snotty middle class kids or even upper class kids trying to be hard or whatever, doing this hardcore stuff. I've met guys in Sick of It All or whatever, but I can't get into that stuff, it's just too technical.

MRR: One of the impressions that a lot of people here had, because you had a sense of rock and roll history for whatever that's worth, and you're

not necessarily playing by the rules of '82 hardcore or '87 hardcore, a lot of people thought you were a lot older than you are. I remember someone at one point telling me that you were 17 years old, and I had to fax Tim Warren and say "What's really up with that? Are they really 17?"
Matt: That would be cool if we were 17.
MRR: Yeah, but there seems to be a sense of history there that a lot of bands, like you said, miss out on because they're playing by the rules.
Eric: You immediately assume, I'll do it in a second - and I think it's a good idea, "Anything of the past, hate it, plow, go on". It's kinda cool in a sense, but only to a point. You should always keep your ears open, and your eyes open to shit that might be interesting in the past.
Matt: We got compared to a lot of hardcore bands because we play fast and people couldn't see the song structure, any deep intricate thing, it's basically E's and A's. Which is really weird, I liked hardcore, but..
Jim: When I was young, I didn't listen to any music at all, my parents listened to Christian choirs and stuff, and when I was in High School, I listened to Van Halen and shit like that. Van Halen skirts punk rock in a certain sense.
(much laughter)
Jim: This whole overblown rock star bullshit, it comes full circle almost. It's almost enjoyable.
Matt: That would make Bad Religion the Van Halen of today.
Eric: Naw, they're like the Queen of hardcore.
MRR: Something you said earlier made me want to ask a question. You were talking about middle class or upper class kids; are you in any sense a working class band? Is that what you're saying you are?
Matt: Naw, I grew up middle class, but then I graduated from college and since then I've just been trying to get by.
Eric: You meet a lot of kids at Ohio State, or any college campus, a lot of kids are very wealthy, a lot of kids have to work their ass off. It's one or the other.
Jim: We always came from middle class backgrounds, they helped us get through college and stuff like that. But as far as being a band goes, we've been on our own since we started.
Matt: I started the band after my parents had the sense to drop me...
Jim: I was in Gaunt and when "Jim Motherfucker" came out, my parents wouldn't speak to me for a week.
MRR: Because of the record?
Jim: Because of the swear words and stuff.
Matt: We grew up middle class and all that but...
Jim: Mommy and Daddy aren't buying our van to tour or anything.
Matt: I wish they were.
MRR: Like that song "Born Toulouse-Latrec", you bring up some aspects of snobby people.
Matt: Because there's people who grew up the same way as us—I'm not saying I didn't grow up middle class, because I grew up middle class—but I'm realistic enough to know that I grew up kinda sheltered. A lot of people will try this false lower class groveling shit, like the hardcore kids will say that they've been mistreated. But they don't accept that, I mean I've grown up sheltered, and there's people who would try and prove themselves the other way. And with the song, I identify with what Eric got that from. I used to go into coffee shops where there's these middle class kids sitting around like thinking up fucking conspiracy theories. And they're idiots! Fucking idiots, they have no clue!
Eric: It's not like whether they're idiots or not, they should always realize that whatever they're doing, in the long run, they're probably not in as big of a job as the President of the United States or something. So many bands in Columbus, so many guys in bands in Columbus, who are trying to go out of their way to prove how dirt poor they are, or how hurt they are. It's like they're creating music to be hurt or something. The whole point, I thought was to get over it.
Jim: It's like the tortured artist thing.
Eric: It's like using painting or music or whatever to get over the things in life that piss you off. A lot of people seem to use it: "Now I do drugs because I'm in a band" or now I'm going to .. just to feel worse.
Matt: Just look at the trust fund scene in New York. I mean look, you've got kids with twenty bag a day heroin habits, or whatever. Well, I don't know anything about heroin. Charley Andras didn't work. The fucker didn't work.
Eric: I don't know why they all think they need to be Keith Richards or something. I'm glad Keith Richards did heroin, but I don't want to have to do it. To be quite honest, I'd rather sap off his experiences with heroin—he can fuck himself up if he wants.

BOMB



Matt: It's like Jon Spencer's Blues Explosion. I hear about Jon Spencer's background and I don't think he's ever worked. And that kinda bothers me, but you know...
Eric: He probably works at keeping Cristina as a wife...
MRR: So you think there's a perspective that comes from work that you need?
Jim: Well, I don't think that we're anyone to expose anyone else.
Matt: It's more that we realize that we're middle class..
Jim: The only cuts on my hands come from playing guitar. I did landscaping for a while. As far as Jon Spencer goes, yeah, he's had a lot of privileges all his life, but he's lived his life as he wanted to live it, and that's cool. I think the Blues Explosion is one of my favorite bands. And I think they do interesting music that is viable, as far as new bands go. I mean everyone's background... Jeff in Gaunt has this theory that the whole indie rock scene is based on, well, trust funds.
MRR: Sounds like conspiracy theories!
Matt: It's like middle class kids trying to force this working class view. And no one in indie rock is working class. It's like the Goo Goo Dolls; they were a working class band, they were just trying to get by. They don't care if they're selling out or not.
MRR: How does all of this fit in to your sudden success?
Eric: I think a lot of the lyrics are to write stuff that is kind of interesting and maybe, hopefully people will think about it. But it should also be mixed in with the music and be a good whole that ends after a couple of minutes so you can go on to the next thing and think about it later if you want. It shouldn't be ground in stone that it's what we've thought about for the last five years, and what we will think for the next five years. It's like at the time, I was reading a lot of Marx or whatever, but not trying to be too pretentious about it. And then the next song on the record is about just jumping around or something, calling it the "Tail Crush".
MRR: So do you, looking ahead, seeing that a lot of people are interested in you guys, maybe there's going to be a lot of money thrown your way. How do you see yourselves changing ?

Jim: I don't see money being thrown at us.
MRR: Well, it's being thrown at a lot of people now, and why not you guys?
Eric: We were talking about this last night, what the Jesus Lizard did, when a major label offered them. They said "We want a million dollars cash for one record." That's funny though, if you're going to do anything, you might as well do it for fucking everything. If you're going to commit the next few years of your life and you're going to give up a good thing you've got with a good independent label, do it for a fuckload of money, so if everything goes to hell at least you have a shitload of money.
Matt: Look at what happened to Mudhoney. They're still a great band, but people ignore a major label release. We were talking about Silverfish, they were on Touch and Go, they had a lot of exposure, and they put out a major label thing and it was like "Who the fuck cares?".
Jim: Because the label doesn't push it.
Matt: If we to sign to a major label, I mean, what the fuck. They wouldn't know what to do with us. We'd probably lose a lot of support.
MRR: Beyond that, I'm talking about your own sense of who you are. I mean, you're bumping into the music business. In other words, you're coming out of a small town punk band, you've been to Europe, you're going to Europe again, you've been around the country, there's going to be people waving a lot of money at you. Do you have any sense of being grounded? Or is it just sweeping you around and you're just going "What the fuck".
Jim: It's pretty grounded. I haven't seen any real big offers—the only offer I've seen was a sorta small offer from Caroline that we just blew off because it wasn't interesting. And other than that, it's just word of mouth.
Matt: We're all like... I was a music director at a radio station, I got a lot of promo calls from a bunch of idiots from major labels. I have a lot of friends of mine that work in the industry, and I see certain things that happen, I see a lot of bullshit. So we're not oblivious to what's going on. I'm not trying to say we're going to stay indie, but I also realize that when you get to a certain level, how things can fuck up. And with the feeding frenzy of the major labels, just buying up other labels, it's really easy for bands to get sucked up into that stuff. Every band we talked to in Seattle were just talking about who they're getting signed to. It's like this band Sweetwater in Seattle, they're like a late signing, they were asking another band I was in if we were signed yet. It's just weird. It's like this whole different level and does anyone care about writing songs?
Jim: It's not something we really think about.
MRR: Is it like this pressure that you feel is coming?
Jim: I don't feel pressure from that, I feel pressure from the fact that people seem to like our record for some odd reason, and people seem to want to see us play for some odd reason—two things I never thought would happen as long as I lived. I just figured I could do whatever I wanted. There's a certain amount of pressure that if a kid pays five dollars to come and see our show, really likes our music, you have to give back to him something.
Eric: If you start thinking about that too much, you're going to become something different than what the kid liked in the first place. I always tell people when we get back to town were like "Ahh you've got a big head" or whatever, if anything going to Europe or going to New York to play, it just reminds you there's a million fucking bands out there. And a million labels, and a million bands get signed and a million bands get dropped every day. And they come and go, and we aren't even on the level of Sweetwater.
Jim: We can't tour with Winger or anything like that.
Matt: You gotta wonder if you're going to be revered like the Sonics. I mean the Sonics, just recently there's been kind of a surge, but five years ago, or six years ago, who talked about the Sonics? If it wasn't for the whole Seattle thing.
Eric: Tim Warren (of Crypt Records).
Jim: Yeah, and all those *Back from the Grave* compilations.
Matt: Even all of those *Back to the Graves* are selling more now than they ever have. It's like a yuppie thing.
MRR: I've always thought there was a real attitude parallel between a lot of your songs and Tim Warren's attitude. He's always so up front with how he feels about CDs, or majors or any of the things that Tim takes on his personal agenda.
Jim: Tim's pretty brutal.

TURKS

MRR: Yeah, and I like that a lot, I think in a lot of ways that it seemed really fitting that you guys would be on Crypt because it seemed like in a lot of ways that same kind of snide, snotty, sarcastic attitude that a lot of your songs have, Tim has that too. I think that would be a thing with a major—how encouraged are you going to be to be snotty or sarcastic or whatever else?
Matt: It's like the Dead Boys, when that came out on Sire, they didn't sell that many records. The Saints didn't sell that many records or anything like that. The Saints stuff hasn't even been repressed on CD. Just last year the Dead Boys gets repressed. You think about those bands, who I think are fucking monumental, and they were recognized somewhat, but to the record company they're not assets now.
MRR: You don't think they were paid as much attention as they would have been with an indie label?
Jim: Well, indie labels back then...there was a much different scene going on there.
Matt: I mean, Sire was considered a new label, a startup.
MRR: So was I accurate in my review when I compared you to the Saints?
Matt: That was one of our early comparisons.
Jim: Yeah, Mac from Superchunk said we were a Saints wannabe. Seems like saying we're a wannabe isn't too kind to us.
Eric: Who is this?
Matt: Mac from Superchunk. Like he's anything original. He's Paul Westerburg Jr. I mean what do you want.
Eric: If your name was Mac, wouldn't you have low self esteem?
MRR: So are you enjoying it?
Jim: It's fucking unbelievably great.
Eric: I think that's the best attitude to take, just soak it in now, and like Matt's always saying, "If it just isn't that fun any more and it becomes more like worrying about T-shirts too much or something, if it becomes other things instead of just hanging out, playing, being able to travel", if it becomes more than that and it just becomes crazy and it's not fun, then fuck it.
Jim: Yeah, fuck it.

ABC NO RIO

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A HOME OF OUR OWN
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For well over a decade NYC punx have dreamed of having a building all our own, a community center run entirely by us without commercial motives.

With the takeover of the ABC No Rio building on the Lower East Side last spring by the punx who had long been putting on Saturday matinees here, the dream has come true.

For a dozen years ABC was run by a group of artists who had a lease from the city and who put on exhibitions by professional artists in the 20' x 40' main floor hall. They incorporated in 1991 as a non-profit community arts organization so they could obtain grants and subsidies. In 1989 they let Mike Bullshit begin organizing non-profit all-age HC shows on Saturday afternoons in the basement: the ABC No Rio "alternative club," run by punx for punx and dedicated to underground music at $5 admission. For years it was touch-and-go whether the shows would continue, as the artists fought with the city over the lease and looked down their noses at us. By last year it had, however, become clear that the matinee shows were the only event bringing in any money, so the artists allowed one punk, Neil, onto the Board of Directors.

In May the artists quit altogether and as a result we have inherited the Board (adding six new members), the lease (finally settled at $220/month plus back payments), and the functioning parts of the building, commencing a whole new era at ABC. Now we can do what we want, 7 days a week, with the main floor, the basement, and the similarly-sized back yard. One result has been an expansion of activities, including Wednesday night discussions/forums on social issues, takeover and reorganization of the art gallery, punk/HC shows on many Friday evenings, and plans for more intensive utilization of the building at 156 Rivington Street. Three upper floors are currently vacant, but we hope to eventually get them, too.

Every other Monday evening there are open meetings to plan events and make decisions in the usual chaotic anarchist fashion. Anyone can participate, and about a dozen regulars make up the core group, which has no officers. In order to vote, you have to have attended three meetings in the past three months. The meetings, which have ranged from a handful to several dozen in attendance, sometimes last for hours (which tends to discourage the most active/busiest punx from attending) and can get boring at times, but that's the price you pay for grassroots democracy. Legal and financial matters are handled by the Board of Directors, which looks to the core group for policy decisions. Nearly a dozen working groups have been set up to deal with various aspects of ABC's operations. In July ABC received a $4,400 general grant from New York State's Council on the Arts, but repairs to the building and the installation of new equipment and other improvements are proving expensive.

The Wednesday evening discussions are free and often include videos or films. The punx have taken over the art gallery, organizing monthly exhibitions with more emphasis on young "underground" artists; those interested in exhibiting should call (212) 254-3697 and leave a message for Kyanne or Chris or write them c/o ABC No Rio, 156 Rivington St., NY NY 10002.

The shows have expanded from the Saturday matinees (doors at 3 p.m., first band usually around 4) by adding many Friday nites (6/7 p.m.), at least during the main touring season (summer). Capacity in the basement is about 130, with another 100 able to hear pretty well from the main floor (site of record and zine sales as well as being the art gallery) and backyard, tho both areas are conversational zones as well. The stage is only 8' x 6' and not high enough for diving. About 5 to 8 volunteers, led by Neil, run the shows. The sound system is adequate but has no monitors, and there are no sound checks.

The audience at these shows is mostly early teens to late 20s, 2/3 from out of town, and about 70% male, though

nite shows tend to be bigger, older, and more local. There is a lot of mixing and you can find all races (The NYC scene is one of the most racially diverse punk/HC scenes in the country). Also visiting foreigners, skinheads, metalheads, acidheads, and just about anything else there: you don't have to look like a punk to fit in, and visitors are welcome. Unlike at many New York music spots, at ABC people talk to each other.

No liquor is sold, but you can bring your own beer or other beverage (in cans, no glass bottles are allowed for safety reasons); sometimes there's coffee or food available, and Snapple is always for sale. No smoking is allowed in the basement and it is discouraged upstairs. People can smoke in the back yard when it is open. Nudity is OK. There are no security bullies and rarely fights; if there are any problems, the regulars are on hand to help out. So far, there has been no conflict with the neighbors, and we are making an effort to reach out to the largely Dominican community here.

ABC does not advertise. You can find out what's happening by picking up a flyer listing upcoming shows, calling the number above, or (212) OPEC-SID (24 hrs.), or tuning into local punky radio shows. This refusal to advertise is in part to preserve the club's underground status, which favors word-of-mouth publicity. "I want them to search for us," says Neil, "not us for them."

Neil does the booking, listening to tapes accompanied by lyrics. Racist, sexist, and homophobic bands are not welcome. Very few get rejected on musical grounds; the idea is to give everyone a chance to play. In the summer bills get made up to 3 months in advance; in the winter, a month ahead. But if other people want to get involved or book their own shows, feel free to get in touch. Help is always welcome. Punk, hardcore, and ska bands who want to play should send a tape and a lyric sheet to P.O. Box 20012, Tompkins Square Station, NY, NY 10009 and then call Neil at (718) 383-6522 Mondays-Wednesdays 1-5 p.m. Whatever the bill, admission is $5, with a handstamp for re-entry. The club keeps about 35% of the door, gives no guarantees or deli spreads, and is more generous to touring bands.

We do a lot of benefits for small, grassroots organizations, and ABC has been the scene for a couple of open parties.

New York badly needs cheap rehearsal space, and ABC's basement can be used for rehearsals for a modest fee by the few dozen local bands who play shows here regularly.

The new era at ABC will feature more artistic and political endeavors. Kitchen equipment is being installed so we can begin operating a small cafe. Books, records, and zines are sold, and a library is already operating. A shower is already in. We hope to make it possible in the future for touring bands and out-of-town punx coming in to hit both weekend shows to stay overnight. Eventually it is hoped the building will have events seven days a week, but we need a lot more people to become involved, so if you're interested and you live in the NYC area, drop by and talk with us.

ABC doesn't have the sterling sound of CBGB's, the sight lines are often poor, the music is sometimes boring, it's cold in the winter and hot in the summer, and it's too small for the best known touring punk bands (though some big-name bands have preferred to play here, sometimes unannounced). But it's a wonderful friendly haven for punx to be ourselves, socialize, strengthen our own sense of community, learn about social problems, and have fun. It's an island of freedom for non-conformists of all ages, and we run it ourselves.

ABC is located at 156 Rivington Street, NYC 10002, 1 block north of Delancey and 2 blocks south of Houston, between Clinton and Suffolk on the Lower East Side; nearest subway stop is Delancey on the F and M/Z lines; (212) 254-3697.

ABC NO RIO

NOVEMBER Hardcore - Punk Shows

WED NOV. 3 @ 6:00
NEIL & AMANDA'S BIRTHDAY PARTY
Final Warning — Drop Dead
No-Commercial Value
Ex-Teenage Rebels
Disassociate ...free show

SAT. NOV. 6 @ 3:00
Spore (PA)
Blood Sausage (CAN)
Phleg Camp (CAN)
Lungbutter (CA)

FRI. NOV. 12 @ 7:00
GLASS HOUSE BENEFIT
Hell No — Disease
Garden Variety — AKU

SAT. NOV. 13 @ 3:00
2.5 Children
Bad Genes (PA)
Wormhole (PA)
Collective Unconscious
Distraught

SAT. NOV. 19 @ 3:00
Naked Aggression
Toxic Narcotic (MA)
Denied — Peker Tracts (MI)

SAT. NOV. 20 @ 3:00
THC (FL)
Vile Horrendousies (PA)
& 2 MORE TBA

FRI. NOV. 26 @ 6:00
Ill Repute (CA)
Scared Straight (CA)
Brutally Familiar (CT)
Devoid Of Faith (NY)

SAT. NOV. 27
Kisses & Hugs (NJ)
3 MORE TBA

SAT. DEC. 4
FOOD CO-OP BENEFIT
Bands to be announced

WEDNESDAY DISCUSSIONS

Tues. Nov. 9 @ 7:00 pm
Dogromnacht — Anti-Facist Forum
Wed. Nov. 10 @ 7:00
Women In The Struggle:
The Role of Women in the Black Liberation Movement
Wed. Nov. 17 / Wed. Nov. 24
films & discussions, call for details

SANDOW BIRK

by Lily Braindrop

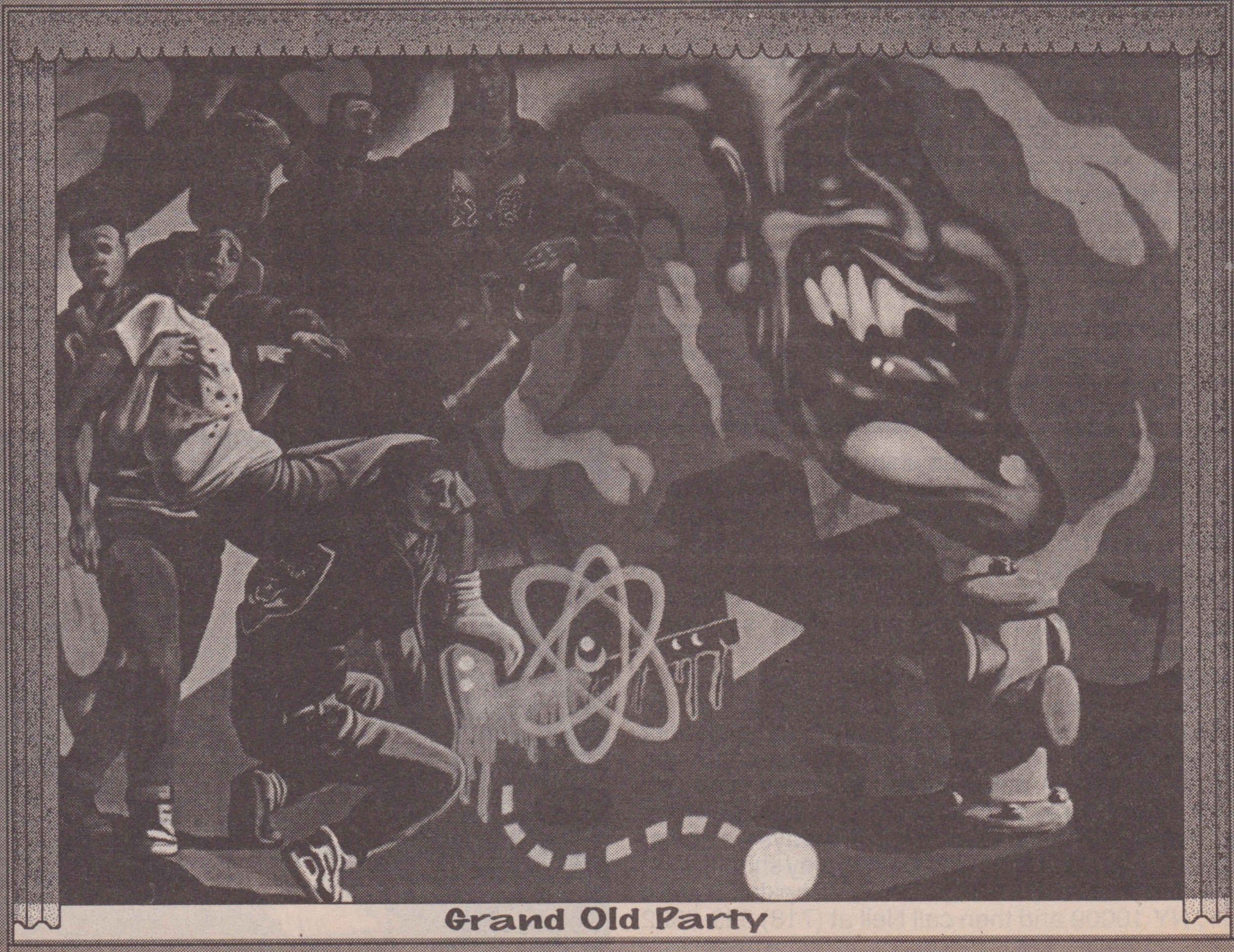
Los Angeles-based painter Sandow Birk proves that music isn't the only confrontational medium of expression. Birk, 30, models his paintings of gang violence, racial tension, buffoon politicos and all-around urban grief, after famous masterpieces and academic paintings from the 18th and early 19th centuries.

Unlike many punk bands who facetiously cover standard rock tunes, Birk doesn't desecrate the works he appropriates. Instead, he takes such classics as Auguste Rodin's "The Gates of Hell", Antoine-Jean Gros' "NapoleonVisiting the Pest House at Jaffa" and Jaques-Louis David's "The Oath of the Horatii" and essentially updates them.

Having lived in Los Angeles for over 6 years ("always in bad neighborhoods", he comments with affable wryness), and endured a year as a teacher in South Central (it was the pressure from his higher-ups to assert undue authoritarian 'tude, not the geographic locale, that bummed him out), Birk's work is strongly influenced by his surroundings. What was heroic war propaganda in its original incarnation becomes stark commentary on inner-city chaos under Birk's brush.

By far the coolest thing about Birk's paintings, besides his obvious talent for rendering the human form out of globs of colored goo, is his nit-picky, careful cleverness. Far more engrossing than a derivative pastel-wash yuckhanging on the wall of some corporate headquarters, Birk's artwork gives a gonzo-great painter Robert Williams a run for the money in the brain bending, hyper-acute detail department. The more you look, the more you see, which is no mean feat in this visually-oversaturated and generally shallow age in which we live.

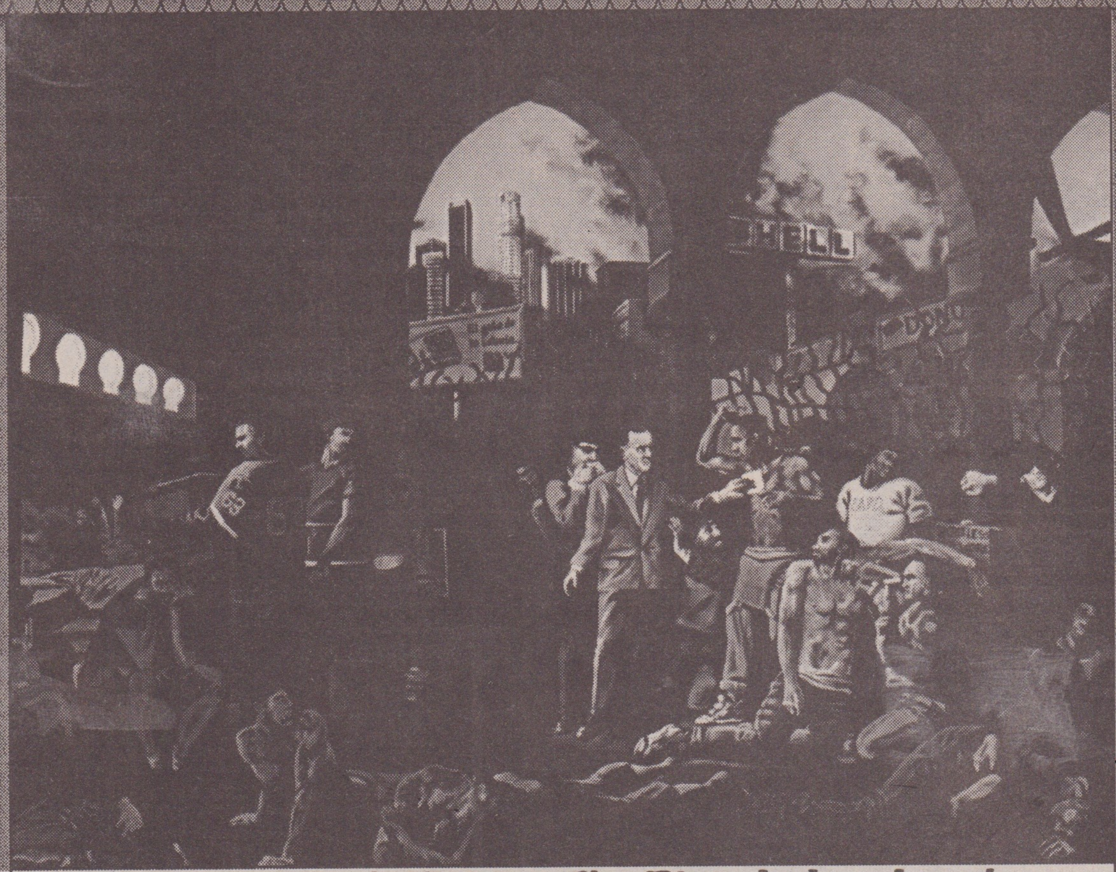
Fortunately, all this talent and socio-political relevance has not led Sandow Birk to become a pretentious art fuck. When we met, he was wearing mis-matched shoes(same style, different colors) and seemed much more comfortable talking about his other interests, namely surfing and skating, than his art. He laughs at the suggestion that his paintings of a war-torn Los Angeles, which pre-dated last year's LA riot by a wide margin, mnark him as something of a prophet. "The April before the riots, I had a show in Santa Monica, and it was all gang paintings, some even showed the landscape on fire. When the riot broke out, people started calling me from all over,"implying that he had somehow painted a premonition. "No one, not I, certainly, had any idea that the Rodney King trial would've ended with the officers being acquitted, or that the riot would've hapened." Then, looking embarassed at the irony of it all, Birk admits, "But they did give me a great, unexpected career boost."



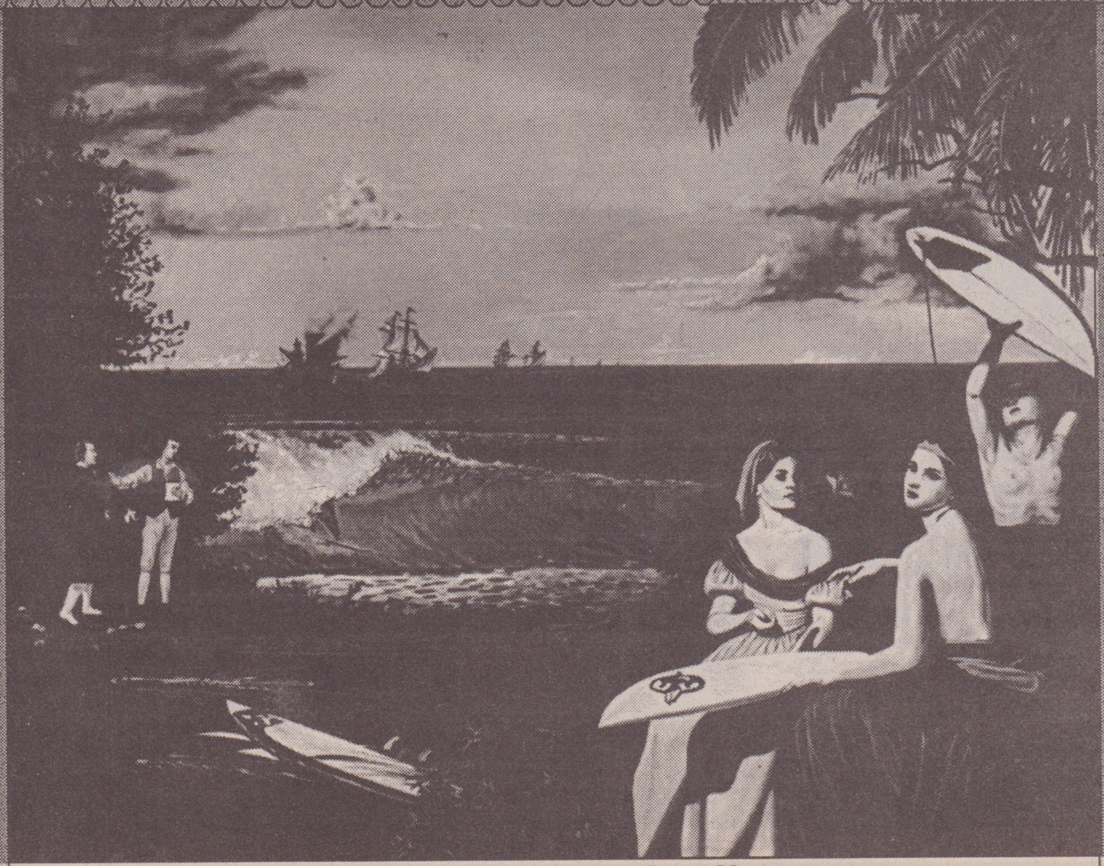
Grand Old Party

Homegirl (Wrath)

Art And Nature



President Bush Visiting The Riots In Los Angeles



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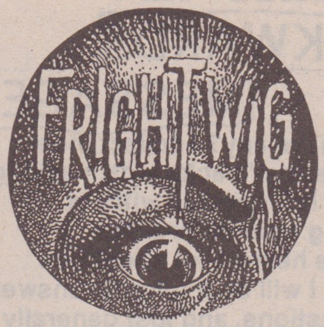

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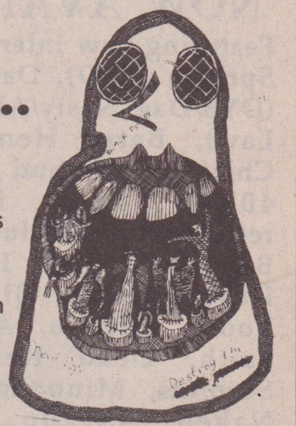

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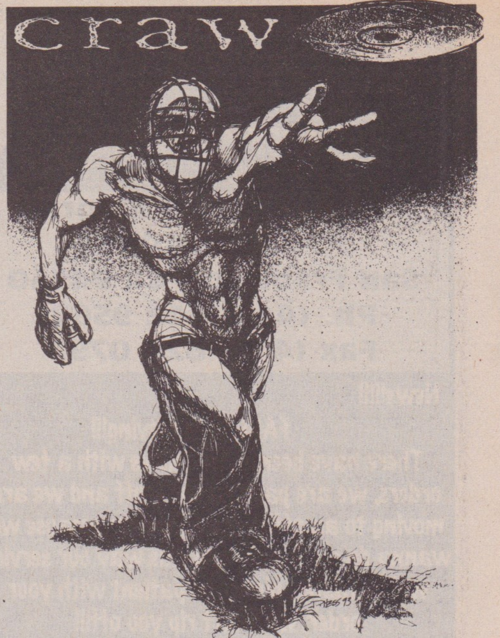

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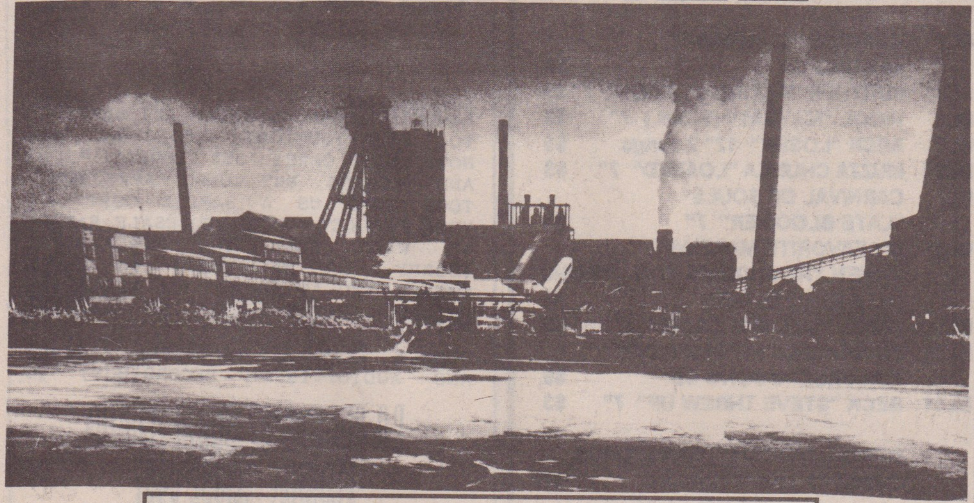

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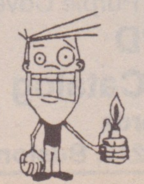

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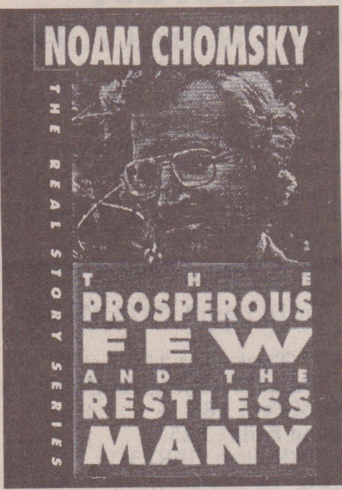
BOOK REVIEWS

Review by: Sarah Zimmerman (SZ)



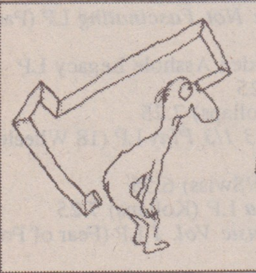
Noam Chomsky, *The Prosperous Few and the Restless Many*, 1993 (Odonian Press, Box 7776, Berkeley CA 94707) $5 + $2 shipping per order 86 pages.

For those who have never read any books by Noam Chomsky, the Odonian books are a great way to start! They consist of three interviews with Chomsky, conducted over a length of time. The chapters are divided into subjects, so you can get a great overview of his concepts and ideas on each particular issue in full detail.

These chapters deal with questions that are being asked right now in the world about current subjects such as Somalia, the Bosnia-Herzogovian conflict, racism, Gandhi, NAFTA and GATT, and my favorite topic, class. No more than 8 or 9 pages are spent on his analysis of each topic. That way, a clear and concise argument is laid out and the reader can actually grasp the basic principles discussed and dissect the premises and thereby adopting or rejecting Chomsky's view.

As far as I am concerned, Chomsky usually hits the nail on the head in his analysis of propoganda and totalitarianism in the US. I plan on reading much more of his work over the winter break from school. The Odonian books are a great starting point to understanding his philosophy. Concise, simple and at the same time, intellectually stimulating. Spend your holiday season reading this one! (SZ)

MOVIE REVIEWS



Nick Rushworth

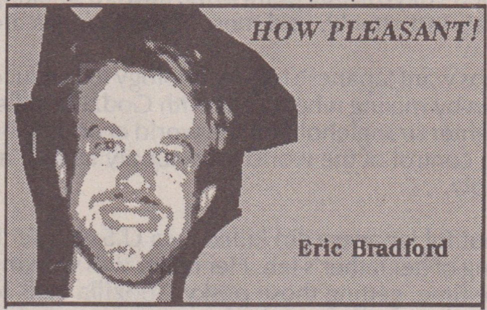
Only the English could make a film about an English butler. Well, obviously. Then, only the English could make a film about work, working-class work. I was trying to think of the last American-made film where the details of actual work were anything more than biographical backdrops for what the characters are really about doing: solving a murder mystery in between client meetings, bustin' the hood while on vacation from their six-figure Madison Avenue lurk. Maybe that's just the point. Fundamental to the vicarious pleasure of the weekend escape to the movies is the possibility that one can hold down the fat salary, the thin wife, all the other trappings and still have time to foil international terrorism, leap tall buildings, throw oneself in front of the sniper's bullet. James Ivory's **The Remains of the Day** is about work; at once, mundane, crucial and soul-destroying. Anthony Hopkins is Mr. Stevens (we never learn his first name), butler to a former US congressman, Mr. Lewis (Christopher Reeve), who has acquired an English mansion from Stevens' former master, Lord Darlington (James Fox). The majority of the film occurs in flashback to pre-World War Two days, when Darlington, out of amateurishness in foreign policy, naivete and that peculiarly English code of gentlemanly virtues (in this case, chivalry toward a former enemy, Germany) allows his desire for appeasement of the Nazis to carry over into empathy with homegrown fascism. Once the war is over, his associations are disclosed and, disgraced, he sells his estate. All this solid historical drama (adapted from Kazuo Ishiguro's Booker Prize-winning novel of the same name) would make great fodder for a Hollywood-style "The Butler Who Stopped The War" but here it is all just what happens to be happening upstairs. The real action is in the network of narrow corridors and cells into which the servant classes scurry like beetles.

Mr. Stevens is the quintessential gentleman's gentleman; a rigid, unwavering and unquestioning servant. But that's not all. That's all he is; a perfect embodiment of form as substance, of public role as private persona. The only thing that threatens to penetrate the adamantine exterior of his rigid mannerisms and suppressed emotions is the housekeeper, Mrs. Kenton (Emma Thompson). The film opens to Stevens, having been given vacation time and the use of Darlington's Daimler by his new master, seeking out Kenton in the west country of England in order to tempt her back into service at Darlington House. When they meet, **The Remains of the Day** dangles the impression of Stevens' romantic regret in the theater, yet Hopkins' mind-bendingly inscrutable rendering discomfits any clarification, even at the film's close. Earlier, though, threre is a red hot romance (of sorts, no first names are exchanged) going on, or rather, directed at Stevens by Kenton, frustrated each time by Stevens' inability to resign mentally from service. Those moments when he threatens to crack open at Kenton's probing are almost too achingly fraught with a combination of sexual tension and Stevens' extreme discomfort at feeling, to be comfortably watched.

I was reluctant to see **The Remains of the Day** because of **Howard's End**. I was reluctant to see **Howard's End** because of **Maurice**, **The Bostonians**, and **A Room With A View**. James Ivory and his longtime producer, Ismael Merchant, have been for me two abiding symbols of film culture's exhaustion, rehashing the pulp of E.M. Forster and Henry James into costume epics for the Masterpiece Theater set. With **The Remains of the Day**, they've managed to transcend the stuffy and snotty worlds of the Victorian era by offering a mini-world, a world within the larger social and political world or pre and post-war England. It is, to borrow from William Blake, the world of "mind-forg'd manacles" as much as of those that enchain a man to the class of work and the work of class into which he was born. And there are two parallel scenes in **The Remains of the Day** that powerfully exploit the same relation. Stevens' father (Peter Vaughn) comes to work at Darlington House as an underbutler to his son. When he trips and spills a tea tray, he is demoted to jobs away from "table" - mopping floors and polishing doorknobs. He collapses and later dies, his hand vice-locked to his trolley. Just as the son strains to prise his father from the work that has been his only life and ease him into death, later, when Kenton interrupts Stevens Jnr. in his quarters, she finds him similarly locked to a romance novel. Maybe, just maybe, Stevens Jnr.'s center is made of softer, more yielding stuff. Her playful attempts at releasing the book from Stevens' grasp to learn its contents and his profound discomfort at being thus invaded are the film's best moments.

All the trademark Merchant-Ivory fineries are in evidence; for example, Tony Pierce-Roberts' cinematography perfectly

captures both the claustrophobia of the servants' quarters and the deadening vastness of the stately rooms of an English country house. The performances are uniformly astounding, particularly when you might forget them out of Hopkins' and Thompson's dominance; Fox and Vaughn. The only flaw in **The Remains of the Day** is the Hollywood-style "symbolic" ending, a concession, I guess, since it's not in the book, to those patrons dissatisfied with the lack of a big romantic pay-off between Thompson and Hopkins. Otherwise, it is a film worth seeing purely for actors at the very top of their form.



Any boob with half an eye on the tube lately can tell you that the LA trials, resurgence of white supremacism, and platinum-selling racist rap albums have got this country tense over race relations again. We all know that it's nearly impossible to filter any sense out of the media's bullshit analyses of these events. In the search for some sort of reconciliation of these recent problems, a little unbiased perspective on race relations over the last few decades can be a great help. Michael Roemer's **Nothing But a Man**, dredged from obscurity nearly 30 years after its release, fills the bill perfectly.

The film is set in Alabama in the early '60's, with Ivan Dixon (from Hogan's Heroes) playing the lead, a black laborer named Duff. The short of it is that he meets a Birmingham preacher's daughter and, despite her father's protestations, marries her. The theme of the story revolves around Duff's tendency to rebel against the necessity of "playing the nigger," as one of his coworkers puts it, to keep working in a white man's world. Considering the time frame in which this film was released, the black characters are represented as incredibly eloquent, insightful and honorable people, and Duff is shown to be a man of pure intentions and unquestionable honor.

The marriage starts out extremely well, with both parties remaining happy for so long that even the preacher starts to wonder whether he was wrong about the whole thing. Things start to go sour when Duff tries to keep his coworkers at a mill job from bending over for their white coworkers, and is quickly fired. A similar scenario takes place at his next job at a filling station, and he ends up leaving his pregnant wife with a promise that he'd send for her. The film has a happy ending, but that's not really the point. The value of the rerelease of this movie isn't in the finely crafted dramatic flair of the storyline, because truth be told, most of the acting pretty much sucks.

The reason that this film is newly relevant in 1993 is that it reminds us of how bad African-Americans have had it as recently as the '60's (not that it's all wine and roses today), and serves to remind us, through a few overblown caricatures, how the overt white attitude back then has strong parallels to the hidden white attitude of the '90's. It's important that we realize that there are a lot of black people walking around who lived through the kind of shit that's portrayed in this film, and calibrate our reactions to current events accordingly.

The only new releases I've seen in the last two months were **The Nightmare Before Christmas** (great but too short), and Perry Farrell's **The Gift**. The fact that Farrell's "film" actually got a good review from one of the local papers is a testament to how strongly this guy's got his hooks into the pseudo-nihilist bohemian wannabe subculture in this country.

The smartest move Farrell ever made was getting Warner Bros. to finance this disaster; I'd be willing to bet that the "miscellaneous" column on the expense statement set an industry record. It's obvious that there was never a storyline for this thing. Even in the final cut the point, if there ever was one, must have been hopelessly lost somewhere in the hundreds of hours of wasted footage that were edited down over the last three years.

I'd love to wax profound on the analysis of this film, but as I say, I just don't get it. Fact (footage of Jane's Addiction shows and Farrell's Santerian marriage to his then-girlfriend, Casey Niccoli) is mixed with fiction (Niccoli's death, followed by Farrell's 'arty' necrophiliac scene) in a way that seems to be aimed at convincing Generation X's lowest common denominators that this is the peak of cinematic profundity. Unless you're an absolute hardcore Jane's fan, Do Not Bother.

Finally, I know River Phoenix was a great actor, blah blah blah, but let's face it, this paragon of clean living dumped large quantities of four different substances that were known to be lethal in large quantities into his system. His drink wasn't spiked, it wasn't a first-drug-use miscalculation (not by a long shot, according to sources in LA who would know), and it wasn't suicide; he just screwed up. Weep not, young fans. Now maybe the movie world could be spared the loss of two more young actors if someone would just slap Depp and Keanu before they... on second thought, forget it.

Hello, America... This is Mad Prof. Mike with the Headbanger movie review.

Not meaning to lapse into shameless self-promotion, but I do Headbanger reviews on the radio, too, on a show called MOVIE MAGAZINE. It's syndicated nationally... no bullshit. I don't get paid, though... so hold off on your self-righteous accusations of "SELL OUT!!!" for a while, okay? What I do is read my reviews over the air as thundering Punk Rock plays in the background. It's a lot of fun, and I feel I'm offering a real service, presenting an alternative to the usual snobby "Critique du Film" one hears on the radio. All of us on the show feel that way.

I bring this up becuase I'm going to reprint here a review I read on the air in April of '93:

"I spent all yesterday combing the East Bay for a very special film, and had no luck whatsoever finding it. I know it's out there; I've seen it listed as an April video release in a number of places, BUT NOT ONE VIDEO STORE I'VE BEEN TO HAS IT, IS WILING TO GET IT, OR IS EVEN THINKING OF GETTING IT!!! Oh, one place is special ordering it for some guy for fifty bucks, but they're not getting it for the store itself, so schmucks like me can rent it. Sorrr-eee for not being a Yuppie Headbanger who can drop that kind of cash for a movie.

"And what is this movie? Some obscure Lithuanian flick with a title like, *The Winter of My Hound's Dispondency*? A horror movie too horrible to be carried by a store lest it be accused of carrying snuff? What is this filmic curio that no video store, neither big chain store nor mom and pop joint, wants to get?

"It's **GODZILLA VS. BIOLANTE**, a movie that Japanese critics, and those few western critics lucky enough to have seen it, say is the best Godzilla ever! Don't these video store creeps understand what it means to thousands of guys like me to know there's a Godzilla movie out there we can't see? It's unfair!

MOVIE REVIEWS

Don't they think there's a market for Godzilla movies? Don't they realize a new Godzilla movie would be the hottest renting title in their stores?

"I'm making an appeal to our listeners! Request **GODZILLA VS. BIOLANTE**!! Harass your local video store managers and don't let Godzilla's voice be squelched out!! Do we really need forty copies of the latest Julia Roberts movie to clog the store shelves? Or twenty copies of all those Amy Fischer TV movies being released this week?

"No. We don't. Godzilla is a world class actor, with a range of expression Julia Roberts can only dream of. It's sad to think where our priorities lie. No wonder we're falling behind the Japanese video stores....

A few weeks later, after more fruitless search, I read the following rant over the airwaves:

"This week is the 37th anniversary of the American release of a Headbanger classic and the birth of a true international star of Headbanger cinema. I'm talking about the film, **GODZILLA** and the star in question is the mega-reptile himself. Yes folks... in the good old days, before such namby pamby tripe as Barney, that false, *UNTRUE* carnosaur, Godzilla was the Lizard kids loved best.

"And well they should.

"Godzilla saved the world a few times. So what if he stomped a few cities? He's slapped the chicken soup out of King Ghidra, put down Hedorah, and smashed Angerus in the teeth.

"What has Barney contributed to the youth of the world... except teach crass consumerism to bratty, over-privilaged yuppie larva: the insidious issue of Baby-Boomer crumbs who shaved off their beards and ponytails to vote for Reagan? Little brats who scream: 'DAAAADEEEE!!! CAN WE GET A $50.00 TALKING BARNEY DOLL INSTEAD OF A LASER DISC OF *THE BIG CHILL*?? HUH? PUHHHHLESE?'

"Just once I'd like to see Barney *REALLY* come to life and bite the heads off those little snots.

"Godzilla teaches kids the importance of gender issues. Godzilla is referred to as male, yet in **SON OF GODZILLA** s/he laid an egg!!! Godzilla teaches kids the importance of enviornmental issues, as when he ripped the SMOG MONSTER to bits on Mount Fuji. With his atomic breath, he shows children they should tolerate those altered by the bomb, that they should accept the mutated, or, more properly, the radio-actively enhanced.

"Yes, this is the 37th birthday of the big blue Tokyo Trasher. His proper Japanese name is 'GOJIRA,' taken from the nickname of an incredibly fat and clumsy janitor at TOHO studios. He's aged well, especially when you consider the countless shots from tanks and jet fighters he's taken, let alone all the times he's fallen into active volcanoes.

"But we can't deny that Godzilla has been given a few low blows. There's the times his movies have been sliced up to insert scenes with Raymond "Big Boy" Burr. There's the bad dubbing jobs. And now, his latest American relaese, **GODZILLA VS. BIOLANTE**, has been too highly priced by HBO Video, its distributor, for most video stores to pick up... while the shelves are flooded with Barney videos priced to buy.

"Is this any way to treat the person who put down Megalon?

"DEATH TO BARNEY!!!! LONG LIVE GODZILLA, KING OF THE MONSTERS!!!!!

I would like now to recant those rants in print.

Because I've seen **GODZILLA VS. BIOLANTE**.

GODZILLA VS. BIOLANTE is a screaming piece of Japanese economic warfare propoganga, so full of bile and xenophobia, it's almost surreal. It would be a great co-feature with RISING SUN.

It's an attack against American corporations, suposedly out to steal Japanese Bio-technology secrets, and Arab nations, out to cripple Japan through oil monopolies. The U.S. bio technology corportions send out, not only terrorists to do their industrial espionoage, but U.S. Marines CONSPICUOUSLY RUNNING AROUND TOKYO IN WORLD WAR II ERA EQUIPMENT AND UNIFORMS!!!

EXCUSE ME??!!!

Talk about pushing buttons, huh?

Especially when Tokyo at that point in the film is a smoking ruin (from Godzilla's last attack), and most of the Marines are blond.

The evil A-Rabs want Japanese bio-technology to produce a new strain of grain by mixing wheat cells with Godzilla cells, so they can get a tighter stranglehold on the world economy by insidiously gaining control of the world food supply as well as the world fuel supply.

HUH?

There's a beautiful Japanese girl killed by a U.S. Bio Tech company's bombing of her father's lab. Her father was working for the Arabs at the time, getting those pesky Godzilla cells to interact with those wheat cells... so she becomes a symbol of Japanese purity that's been martyred and violated by the evil camel jockeys and the imperialist yankees. This symbol manefests itself in the movie in the form of a rose... because for some reason her father has crossed her cells with the cells of a rose plant.

Like I said, the button pushing gets almost surreal, at points.

There's a fascistic young Colonel of an elite military unit who's enough of a zelot to turn Yukio Mishima's stomach. When we first see him, he's sitting at his desk and the camera swings around so the rising sun of the Japanese flag fills the window behind him. He's figured as Japan's future. Later in the movie, this bold young commander feeds false information to the Japanese public in the midst of a Godzilla-caused crisis. Despite a few protestations when he does it, this is basically considered a good thing by film's end.

Throw in some more goodies like an institute where Japanese children are trained by the state in psionics for God knows what, a scene where an evil A-rab is subdued by beating him over the head with a model oil tanker, and other things too wretched to mention, you've got the economic warfare equivilent of **TRIUMPH OF THE WILL**.

I know some of you out there are screaming, "How dare this White Male Oppressor judge the Japanese this way?!!" Well, it's because **GODZILLA VS. BIOLANTE** is a naked piece of jingoism that is so extreme, so paranoid, no legitimate concerns on the part of the Japanese can be expressed. The original **GODZILLA** was an indictment against the Americans for using the atomic bomb against the Japanese. I have no problem with that, becuase that movie made its point well. The scenes in the original **GODZILLA** where we see scores of horribly burned people crowding a hospital corridor communicate very well the horror of civilians getting nuked.

And like I said in my second radio rant, Godzilla is loved by kids all over the world, now. Using Godzilla as a propoganda tool in this context is pretty sick. Imagine if the Mexicans used Toppo Gigio to swing the NAFTA vote.

And on top of all this, there's hardly any Godzilla in this movie... it's almost an hour of ugly melodrama before the big guy shows up, and the movie is just plain DULL!!

So, **GODZILLA VS. BIOLANTE** gets one bitterly betrayed Headbang out of four.

Later, folks.

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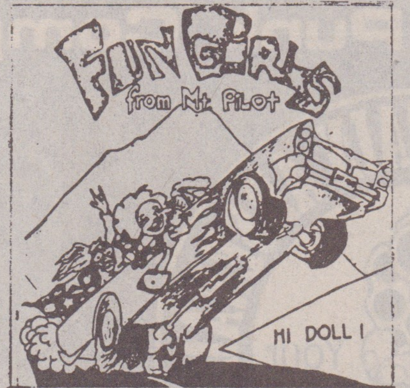

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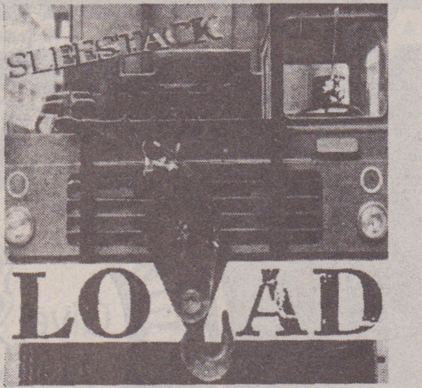

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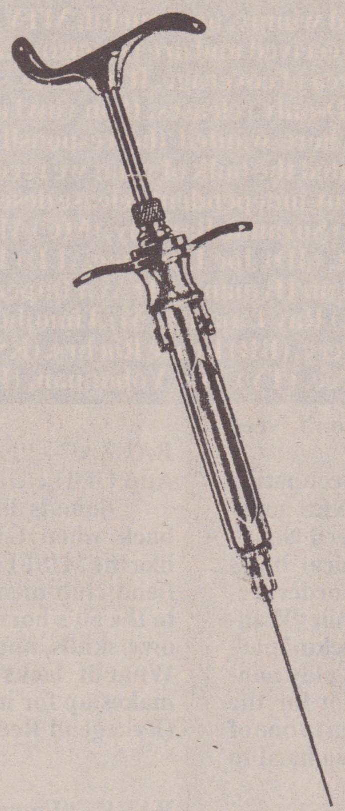

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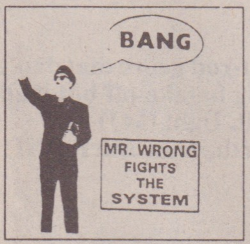

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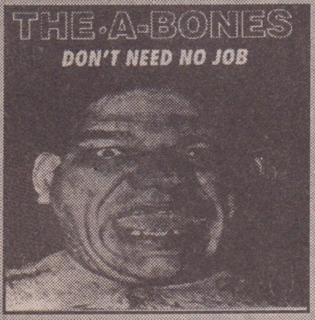
RECORD REVIEWS

Send MRR your release for review. Don't send wimpy, arty, metal, MTV corporate rock shit here. Don't have your label give us follow-up calls as to whether we received and are reviewing a record. We want punk, garage, hardcore, and will review all those that fall within our area of coverage. If possible, send 2 copies of vinyl records (1 for review, 1 for airplay). We will review CDs, but just CD-only releases. If on vinyl and CD format, send us the vinyl. We have ceased reviewing cassettes again, as no one here wanted the responsibility or had the desire to wade thru the mountains of really crappy tapes that constituted the bulk of what we received. No reviews of test pressings. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it. Staff: (FA) Francisco Alegria, (SB) Suzanne Bartchy, (MC) Mel Cheplowitz, (PC) Paul Curran, (DD) Dr Dante, (CD) Chris Dodge, (HD) Harvey Dent, (JD) Joe Donohoe, (LD) Lali Donovan, (KG) Karin Gembus, (LH) Lance Hahn, (MH) Michelle Haunold, (JH) Jenn Hyman, (AI) Ayn Imperato, (MJ) Matt James, (KK) Kenny Kaos, (CK) Carolyn Keddy, (MK) Mick Krash, (RL) Ray Lujan, (TM) Timojhen Mark, (MM) Mike Millett, (SM) Smelly Mustafa, (NN) Neil Nordstrom, (OP) Owen Peery, (BR) Bruce Roehrs, (KS) Ken Sanderson, (SS) Steve Spinali, (SW) Shane White, (EW) Eric Wilson, (EY) Eric Yee, (TY) Tim Yohannan, (EZ) Elka Zolot.

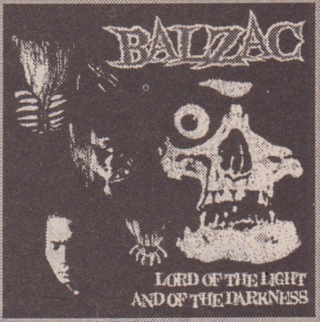


THE A-BONES - "Don't Need No Job/Wah-hey!"
Jobs are a preoccupation of mine but the A-BONES never really were. "Don't Need No ..." is somewhat of a typical blues number outta the mail order section of any Kicks ish, while "Wah-hey!" is one of those rockin' party anthems that would play non-stop at my house if not for the sax. Would rather listen to one of those Norton re-releases that the A-BONES try so hard to emulate. (MJ)
(Sympathy)

ALLIN, G.G. - "Kill thy Father, Rape Thy Mother" EP
Oh happy happy, joy joy, another G.G. record! This record really drips with ALLIN's sugar-sweet voice. It makes even the toughest, baddest bad man want to frolic around in a tutu. Total wimpcore. G.G. is (was) such a fucking pansy! (AI)
(Sympathy)

ANTISEEN - "Live In Austin 2-1-92" EP
I never understood the fascination that otherwise decent punkers have with the ANTISEEN. I mean, it seems pretty silly to me to have this *tough-guy* image and do a TALKING HEADS cover. (So you say "Psycho-Killer" is a *tough* song — then go wear a baggy suit and annoy people at the mall). I not out to change your mind, I'm sure all you *hardware packing* fans will want to pick up this document of the ANTISEEN'S first "Tex-Ass" tour. (MJ)
(no address ... good luck!)

BAKA MONO - EP
Raw and reckless. Complete noise driven sick puppies. This is the stuff to drive away unwanted pests. Tweaked guitars, locking groves undistinguished vocals. I'd rather have a dent in my skull! (SM)
(518 Soquel Ave #1, Santa Cruz, CA 95062)



BALZAC - "Lord Of The Light And Of The Darkness" EP
Sounds like GRIFFIN did back when GRIFFIN sounded like the MISFITS. Yep, Japanese fiend club members right down to the 50's horror graphic, shadowy skulls, and Danzig hairdos. What it lacks in originality it makes up for in fun. (NN)
(Evilegend Records, JAPAN)

BARF - "Ignorance Chaos Suicide" CD
Despite the fact that they're digging their own grave with their name, BLASTING ALL ROTTEN FUCKERS can actually produce some pretty blistering music. Thrashing death metal attacks usually kept below the 2 minute mark and refreshingly screamed in French. They drop the pace a few times but most speed freaks should be more than satisfied. A definite improvement over their last release. (NN)
(Cargo)

BEACHBUGGY - "Chrysler 440" EP
Mellow, mellow attempt at the hot-rod genre that don't make it in my book. I wanted this thing to take-off but it all just, well ... never made it out of the pit. Ugh! (MJ)
(Ostrich G.T., Grange View, Harworth, Doncaster DN11 8QN, ENGLAND)

BETI MUGAN - "Beldurraribeldurra/Galtzaileak"
Mid-tempo, melodic punk rock with male and female vocals sung in Spanish. Pretty good music. Sort of EDDIE & THE HOTRODS meets BAD RELIGION. Can't tell what they're singing about unfortunately. (MM)
(Basti Diskak, Apdo de Correos 1686, 20080 Donosita, SPAIN)

BEWITCHED/MEATHEAD - split EP
BEWITCHED side shows you don't need to be a surf band to use a little reverb. Guitar noise with muffled vocals and catchy enough you could dance to it (at least some parts). MEATHEAD are an Italian band with some Catholic angst. Heavy grind that maintains its dance edge too (depending on what kind of a mood you're in). (CK)
(Helter Skelter Records, P.le delle Provincie, 8, Roma 00612, ITALY)

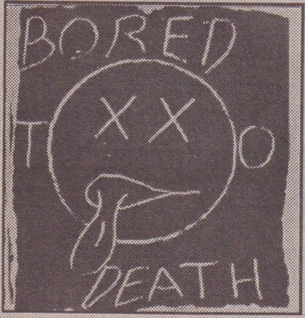
RECORD REVIEWS

BIG'N - "Razorback/Mite"
I believe this is what is known as "thrash funk," and I suppose that I'm what passes as the resident expert on the aforementioned "thrash funk" by virtue of the fact that no one else wants to touch it with ten foot chompers. I have been known to mildly enjoy certain examples of both "funk" and "thrash" in some circumstances, but the amalgamation thereof continues to leave me cold. I feel unqualified to determine whether this be a good or bad specimen, Mr. Christian. (DD)
(PO Box 3313, Joliet, IL 60434-3313)

BLANKS 77 - "Up the System" 10"
Really simple formulaic snotty midtempo tunes from guys (and girl) with really spikey hair and lots of metal pyramids on their leather jacket. Obviously influenced by the SEX PISTOLS and Oi. My favorite songs on this 10-inch are the ones with the girl punk singing backup to the gruff male lead, though none are particularly memorable. I did like the blue vinyl. (JH)
(Quality of Life, PO Box 170073, SF, CA 94117)

BLINDFOLD - "Restrain The Thought" LP
BLINDFOLD's first album is finally out, it took a while to come out, but shit, Mike did a great fucking job putting this record out. The layouts are so impressive that it's hard to believe this is just CTW's fourth release. Scratchy grooving guitars with a punk edge. 8 songs with the same chord style from their last 7". Rhythmic, growled vocals add melody and feeling to the tight music, this record diverges from the standard heaviness of CTW's previous releases. It's hard to pick a best song, but the violins made it for "Feel The Wind". (FA)
(Conquer The World, PO Box 40282, Redford, MI 48240)

LES BONS/A-RIEN - "Aduienne Que Pourri" EP
Modern hard driven punk rock fast and furious with melodies. Lots of songs, lyric sheet. Completely sung in French. The Royal Canadians still love punk! (SM)
(Guard, 1671 St Hubert, Montreal, Quebec, H2L 371, CANADA)



BORED TO DEATH - EP
As far as I can throw this disk, I did. This is full of old school 4X4 punk rock. "I hate you more" and other classic lyrics intact. Sloppy performance by wimpy punk wannabes. Sounds a lot like GLITTER DOLLS. (SM)
(Recess, PO Box 1112, Torrance, CA 90505)

THE BOSS MARTIANS - "XKE/ I'm One You Need"

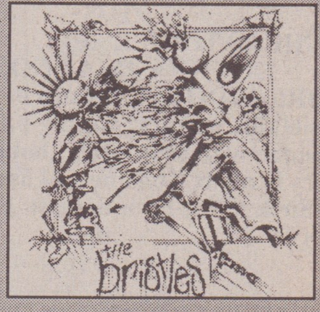
This is some very authentic "good boy" surf stuff. "XKE" was good, but it just didn't seem to grab me like their first 45 did. Side two really didn't grab me. If you like clean-cut, polite music, you may just dig it, but I think I would just like it better if these "good boys" were bad. (EZ)
(Hillsdale Records, PO Box 641592, S.F., CA 94164

BRAIN TRANSLANTS - 12"
Punk rock silliness from lyrics to pictures of the band wearing dresses. Metal-edged guitars and vocals that go from screeching to actual melodies and harmonies. Beth from COCKPIT adds some vocals to this which sound really good—they should have her join the band. Not a record for the seriously PC, offering suggestions such as curing depression with colon surgery. I kind of have a feeling that wouldn't work. (CK)
(Roach Records, 620 Guerrero #2, San Francisco, CA 94110)

BRAINSTORM/BATTLE OF DISARM - split LP
Yugoslavia's BRAINSTORM have slowed considerably since their grinding EP days. Not to put down the mid-tempo, early UK inspired, political punk they do now but it doesn't really get my meter running if you know what I mean. BOD hail from Japan and have that oh-so-common DISCHARGE flair. Extra throaty vocals let them pull it off OK though. A near miss for both bands. (NN)
(No Time To Be Wasted, Strahinica Bana 43, 11106 Beograd, YUGOSLAVIA)

BRATMOBILE - "The Real Janelle" 12"
Bratty girl stuff the way you (should) like it. Kool lyrics and back-yard-bangin sound. Even the guitar sounds bratty (melancholy too). Special bonus is a MISFITS cover (???) That big cheezy Danzig never sounded so good. Ok, it's all just plain fucking rad. (AI)
(Kill Rock Stars, 120 NE State St #418, Olympia, WA 98501)

THE BRISTLES - "Pogo Till You Puke" EP



I hope the East Coast will start churning out excellent punk bands like the BRISTLES and become synonymous with punk as it was with SxE a couple o' years ago. This band has the early 80's Brit sound down pat, from their basic mid-tempo attack and great choruses down to their very Wattie-esque vocalist with venomous vengeful lyrics. Also important is that unlike most bands in this vein, the BRISTLES keep their songs energetic and short and have a knack for writing good catchy tunes to boot (probably a Dr. Marten). This is a good EP full of great songs for the new sick boy generation. (EY)
(Beer City Records, PO Box 494, Milwaukee, WI 53122-0494)

RECORD REVIEWS

BY ALL MEANS - "Blindside" LP
First full length for this Italian straightedge band, and certainly a progression from their previous releases. While not stretching any boundaries, when they turn up the speed it's raging stuff. Has a quota of slower, metallic breaks that lessen the overall impact, but it's still a heavy hitter. Ironic to find a anti-religion song on this when the labels last release (Social Justice) was a moronic Christian straightedge record. If it's got the X?.... (TM)
(Green Records, Francesco De Jorio, Via Maniciati 14, 35020 Padova, ITALY)

C.T.D - "Innermouth" EP
First off, what does C.T.D. stand for and why don't they tell you anywhere on the record? Secondly, this EP by a San Diego band is a good example of what I think HC should be: quick, basic 3-chord thrash punk with a snotty vocalist. It should also be recorded in a crappy studio w/ shitty instruments like this record. No metal NY/HC or overproduced emo crap (played on $1000 guitars which will be destroyed in a fit of *emo*tion), just 6 songs of meat n' potatoes plebeian punk. This is an OK record but unfortunately not special enough to lift it above the 1000's of other 7"s that will also get lost in today's glut of 7" releases. (EY)
(New Sob, 8030 La Mesa Blvd. #153, La Mesa, CA 91941)

THE CALABROS - "Problums" EP
60's style garage rock leaning to the poppy side. Lots of oohs & aahs. Really well produced, right down to having a stupid song called "Stupid Girl" on the B- side. (MM)
(Super Electro, PO Box 16606, Seattle, WA 98116)

CAPITOL PUNISHMENT - "Messiah Complex" CD
Veering from their experimental edge, Fresno's CAPITOL PUNISHMENT harken back to their halcyon days of jack hammer thrash while keeping their distinct quirkiness and humor intact. The guitars and mix run a bit low, leaving this without the 'crunch' it *should* have, but the songs are strong in themselves, lyrically inventive and only minorly cliche. New singer Jimi (ex-HELL'S KITCHEN) does 7 tracks, while former singer Harvey does the last four), and runs close to the graunch of their original frontman, but just 'close.' Glad to see CP is faring a lot better and rocking a lot harder than 'old-timers' on the 'comeback trail'! (KS)
(We Bite America, PO Box 10172, Chicago, IL 60610-0172)

CHEAP THRILL - EP
NYHC a la AGNOSTIC FRONT, WARZONE, BREAKDOWN, but this band is from Germany! Standard metallic guitars, double bass drums, angry vocals, heavy words with easy lyrics about racism, drugs, and people that try to make a business of hard core. Enjoyable record. (FA)
(Suck Cess, Kronbergstr 12, 97078 Wurzburg, GERMANY)

CITRUS EGO/ONESPOT FRINGEHEAD - split EP
This record features 2 songs from these 2 bands coming from Maryland. The A-side by CITRUS EGO is a quirky song about pessimism with an echo quality that hints at later MOSS ICON, while the B-side by ONESPOT FRINGEHEAD is more rocked out with a polished sound that goes from a creeping groove to a loud, melodic chorus. (MK)
(Youth In Asia, PO Box 4164, Crofton, MD 21114-4164)

CLAY - EP
Pop-punk with a bass player that definitely took a few lessons in No. Carolina. B-side " Kim, I Hate You" has great lyrics except they're buried in the mix so you have to listen very close and loud. A love song to someone you hate, what a great idea. (CK)
(Burnt Sienna Records, 207 Powhatan, Columbus, OH 43204)

COLECTIVO CAOTICO - "Chupando Sangre..." EP

Especially in light of the recent uprising and government repression in Mexico, any DIY release from that country, especially one with overtly revolutionary and anarchistic lyrics, deserves our support. On the other hand, if some band from Indiana sent this amateurish hardcore in, I'd mock it relentlessly and tell them to practice a few more years before they even think about vinyl. So, buy it if you've got the cash to spare, but don't expect to be blown away by a blistering thrash attack, cause it ain't happening. (EW)
(Jose Jiminez Armas, Apdo 70-205 (Ciudad Universitaria), CP 04511, Mexico DF, MEXICO)

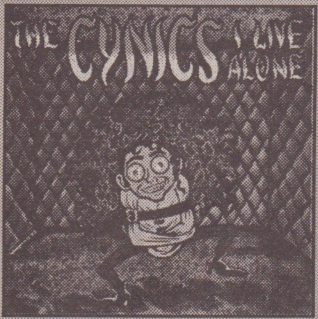
COWBOY KILLERS - "Dai Laughing" LP
This is the third LP from this amazing Welsh outfit. "Dai Laughing" basically picks up and carries on from where their "Press and..." record left off. This is a bit smoother and some of the songs are a tad too long for my taste, but it's still great. Speedy, melodic hardcore, which is fronted by Beddis' crazy yodeling vocals. This is one of those bands I just can't get enough of especially on songs like "Family Traditions" which are close to perfectomundo. (LD)
(Vinyl Japan, 281 Camden High St., London, ENGLAND)

COWBOY KILLERS/DUB WAR - split 12"
Four songs. Song number one is great. Raging catchy melodic hardcore. Song two starts a bit lackluster then bursts into another scorcher the last two are totally forgettable dub crappers. (LH)
(no address listed)

THE CROWD - "Self Mutilation For Fun And Profit" EP

Is this a bootleg? Is there a need for a CROWD boot or live record? Let's see... Sounds like shit for a live record. Sounds pretty good for a boot. Six live poppy punk tunes including their big hit, "Right Place, Wrong Time"... (LH)
(Mutilated Vinyl, no address)

RECORD REVIEWS



THE CYNICS - "I Live Alone/ Hand in Hand"
I defer to the Cynics expertise of my cynical pal, Lucky 13; "Listen Cynics - we all know that 'Blue Train Station' was your high point. It stands to reason, then, that if you try to remake songs from that record and put them out as new material, I gotta call you on it. "Hand in Hand" is the unfortunate result of a blatant attempt to redo 'On the Run.' Now I liked 'Blue Train Station' as much as the next guy, but either write new material or break up. Your A side rates no more than a desultory glance; don't try to make up for your self-plagiarism with a pseudo-slop 'Woolly Bully' rip-off. You're too clean.'' I would like to commend them for having a Wayno (genius behind the late, lamented "Beer Nutz" comic). (DD)
(Get Hip, PO Box 666, Canonsburg, PA 15317)

DEATH BY CRIMPERS - "Obsessive/Tear It Down"
The A-side is a non-event, suited for mainstream "hip" radio & MTV. The flip, however, is a catchy, quirky, punky tune that's got hooks. Almost makes up for side one. (TY)
(PO Box 287, Headington, Oxford OX3 7QN, UK)

DECADENCE WITHIN/F.V.K. - split EP
England's DECADENCE WITHIN chunk powerhouse, quirky rock, FLAG-styled solos, sung vocals and melody, U.S.-East coast styled "Tough-guy" core, etc, etc, into the blender into a mish-mash that doesn't always go down smooth and occasionally goes a little putrid. (especially on "Reality Wake Up Call"). Japan's FEARLESS VAMPIRE KILLERS return with more wound up DK's/BAD BRAINS-styled spastic-core with their vocals now heading into high-pitched POUNDED CLOWN territory. Wacky! (KS)
(MCR Company, 157 Kamiagu Maizuru, Kyoto 624 JAPAN)

DEE DEE RAMONE AND THE CHINESE DRAGONS - "What About Me/Chatterbox"
One original and a NY DOLLS cover. The "Chatterbox" cover is true to the original and sort of pointless. The DEE DEE original has that same DOLLS New York rock n' roll sound. It's decent. Don't quit the band, Dee Dee. (KK)
(American Gothic/Dutch East India)

DIMBULB - "Habit 1" EP
Well, if you don't mind mediocre rock somewhat derived from mediocre hardcore laden with an overzealous guitar player who got the entire effects petal catalog for Christmas, grab it! The one song where they do begin to turn it up is "Crawl", but it certainly doesn't pull it off. (TM)
(Totem Records, PO Box 22853, Beachwood, OH 44122)

DISCHANGE - "Seeing Feeling Bleeding" CD
You might disagree but I feel no desire to dis another DIS- band. It's not in my disposition to discretely dis bands unless they distinguish themselves as dishonorable. This would put them at a disadvantage as MRR might discriminate against them for being a disappointment. Luckily, dis is not the case with DISCHANGE. They whip thru 15 discordant, disharmonic, distorted disruptions - the type of disorder disturbing enough to dismember and dislodge your spleen. A delightful disc. See, I didn't even discuss how much they're like DISCHARGE!(CD)
(Nuclear Blast, Mittelmuhlgasse 1, 73072 Donzdorf, GERMANY)

DISSENSION - "Sanctioned" EP
Oh my gosh, this is burly as fuck! These kids from Connecticut have produced some crazy stuff here. Total stench with gnarly vocals which run the gamut from shrieky, to gruff as all heck. Ooh la la, this is the shit. Viva la blender core. (LD)
(Fetus Records, 2966 S. Country Club Way, Tempe, AZ 85282)

DOC HOPPER - "Aloha" CD
Pleasant poppy punk songs about girls, emotions, and things like that. This isn't without backbone however and that's what makes it a good release. People who are into some of the Cruz stuff might want to check this out. (LD)
(Ringing Ear, 9 Maplecrest, New Market, NH 03587-1401)

DOOM/HIATUS - split EP
Split slab of what you've come to expect from Europe's non-stop guttural grunt and rampaging riff kings. DOOM's side is three more stabs of speedy head-crushing with a crazed instrumental mixed with evil drunk answering machine messages from Sweden! HIATUS's side of this bazillonth split is two thrashers and hilarious dub-reggae/thrash version of DOOM's "relief"- "Ganjacohol"!!!! (KS)
(Flat Earth, 52 Call Lane, Leeds, LSI 6DT, UK)

DOWNCAST - "Ritual" EP
Total feminism. Total anger. A band with something to really say. This record has that Ebullition sound-feel to it. Sorta like that mixed with old FAITH NO MORE (They care a lot, too). The B-side majorly grooves out. And finally a godamn great male singer. A record with soul. (AI)
(Theologian Records, 120 Pier Ave, Hermosa Beach, CA 90254)

RECORD REVIEWS

DROP DEAD - LP
Blitzing, enraged, tight, furious, overwhelming, breakneck, blistering, buffeting, full tilt butchery - my Thesaurus (Webster's Collegiate) doesn't have enough words to describe this - Don Fury production, pin point accuracy, jackhammer delivery. I (seriously) listened to this three times a day for the last couple of months - CD has 10 extra songs, but I think the vinyl sounds a lot better. Amazing. (TM)
(Selfless, 2157 Pueblo, Garland, TX 75040)

EDDY & THE BACK NINE - "Improving Ur Lie" EP
I thought by the looks of the band on the picture sleeve that this might be somewhat good being that they're a pretty handsome bunch in their leathers, sweaters and berets, but I was soon to be disappointed by their boring unmemorable music. Even after like 5 listens, not one of these tunes sticks in my mind.I mean, it's so utterly humdrum, I don't even know what to compare it to. Another loser release from Super-Electro, aka SubPop. Don't be fooled, it's total shit. (SW)
(Super-Electro Sound, PO Box 16606 Seattle, WA 98116)

ESCAPE - "Escape From History" EP
French HC with low end production and dueling male/female vocals. This EP also includes a small poster, and a gargantuan booklet with art, clippings, and all their lyrics translated into four different languages. The lyrics are primarily anti-authoritarian, and the music itself is generally pretty decent, although in a few spots is somewhat mediocre. This is a project which over all is worth checking out and supporting. (LD)
(Ape Records, LaVallee Des Desnards, LaDuree 37370, St. Paterene Racon, FRANCE)

EVERSOR/PAUL CHAIN - split EP
EVERSOR plays two melodic rockers, both distinguished by upbeat tempos and well-arranged guitars. The flip is a repetitious punk tune in the METAL URBAINE tradition (drum machine, up-front guitars), but with female vocals. (SS)
(Luca Giannini, Via Monte, 47040 Mulazzano, ITALY)

EXCREMENT OF WAR/BEYOND DESCRIPTION - split EP
EOW have been holding out on us up to this point. This is easily some of their best material to date. Even though it's blatantly DISCHARGE-ish, it's got that fuzzy production and multi-vocaled action I crave. BD can do no wrong. They're the epitome of Japanese whirlwind power-core. Make sure your needle is good cuz you'll be playing this one a lot. (NN)
(Ecocentric, PO Box 572, 56005 Koblenz, GERMANY)

EXTREME NOISE TERROR - "3 AM Eternal" EP
So the story as I understand it - this huge dance band (the KLF) get asked to perform their hit song on the Christmas edition of England's 'Top of the Pops' television show. In keeping with their constant (and amazing) media pranks/manipulations, they get E.N.T. to get on stage and play the song, disrupting everything and I'd imagine throwing a wrench into some of that holiday cheer. The original single of this is enormously expensive, so this is a well-warranted reissue. Catchy song, typical E.N.T. execution, great story. (TM)
(Vinyl Japan, 281 Camden High Street, Camden Town, London NW1 7BX, ENGLAND)

FACE DOWN/COPOUT - split EP
COPOUT weigh in with 4 hardcore pounders that try out every speed, and do well at all of them. Lotsa power and energy. FACE DOWN do two slow, more emo/hardcore songs, kinda crybabyish but still pretty hefty at times. (TY)
(Perspective c/o Matt Bayles, PO Box 2678, Murfreesboro, TN 37133-2678)

FINGER - "Gravitatin'" EP
No. Carolina guitar rock band. Side A contains two originals that come across as pop ballads. The idea is there, something's just missing. The covers on side B ("Chinese Rocks", "Personality Crisis") show they've got the energy in them. They just need to work it into the originals. (CK)
(Finger, PO Box 5012, Raleigh, NC 27650-5012)

FIREWORKS - "She's A Tornado/Untrue"
Two not very memorable garage tunes, "She's A Tornado" being the better of the bunch — Goes to show that no amount of reverb can hide a lack of inspiration, or worse yet, a lack of sincerity. (MJ)
(In The Red, 2627 E. Strong Pl, Anaheim, CA 92806)

FIREWORKS - "She's A Tornado/Untrue"
Really great, raw, distorted rock'n'roll on both sides here. Sounds like good 50's Texas rockabilly (a la DALE HAWKINS) meets THE CRAMPS. Good fix. (TY)
(In The Red, 2627 E. Strong Pl, Anaheim, CA 92806)

FLATUS - "Budget Beere" EP
Real punchy punk like ALCOHOLICS UNANIMOUS blended with SCREECHING WEASEL. Great melody, catchy three chord rock n'roll. You even get a cover of the CARS "Just What I Needed". (MH)
(Round Records, 15 Lawrence St. Hamburg, NJ 07419)

FLEXIHEAD - EP
OK, close your eyes. Now imagine Nirvana playing some, well, NIRVANA-like songs. But Kurdt Kobayne has that flu that's been going around (Boy, did I have it bad-which explains those pitiful reviews I did last month. Anyway...) so the guy from METALLICA is singing instead. Now make yourself a cup of tea for that Irish effect. You now have the FLEXIHEAD record! (PC)
(Voiceboxpox Records, c/o The Attic, 1 Georges Quay, Dublin 2, IRELAND)

RECORD REVIEWS

FOO - "Hold Your Belt Cowboy" EP
Art damage youth. With terrible vocals. This single is packed with five song, but that still doesn't save this record. (SM)
(Speed Boat, 3142 Lyndale Ave So #6, Minneapolis, MN 55408)

FORTY PERCENT SALINE SOLUTION - "Lust Never Sleeps" EP
Alternative rock that sounds way dated. There is a pounding rhythm section, and long excessive instrumental breaks with weird sounding guitars that border on Progressive rock. (MC)
(Monkey Bite, PO Box 641532, S.F., CA 94164)

G-WHIZ/KING FRIDAY - split EP
G-WHIZ do 2 songs, one catchy upbeat pop punk and one not-so-catchy and swingin'. KING FRIDAY deliver one fast, poppy racer and one East Bay type slop-punk romance song. (TY)
(Trouser Couch, 725 1/2 E Hancock St, Appleton, WI 54911)

GAMMA MEN - "Driving Music" CD
San Diego band with the editor of "Noise for Records" on drums. Pretty much falls squarely in the NFH coverage area. Late 70's Britpunk ala GENERATION X and post RADIO BIRDMAN Aussie Stooges/pop/core. Despite the influences and the obvious musical proficiency there seems to be a lack of really strong original material that would impart some originality or edge to the band. One gets too much of a rehash of their influences (see: the BUZZCOCKS and STOOGES covers). Also, at 21 songs this disc is a tad long. Still, for fans of that tradpunk thang. (HD)
(NKVD, 5310 Bragg St. San Diego, CA 92122)

GARDEN VARIETY - LP
Very tame and innocuous, this is SubPop lite. Good for the college crowd who thinks THE PARASITES are too punk. During their best moments, GARDEN VARIETY has some hooks like JAWBREAKER. Yep, this jangly frat-punk is safe as milk. (BR)
(Gern-Blandsten, 305 Haywwod Dr, Paramus, NJ 07652)

GAUNT - "Solution/Black Cat"
Another great record from Ohio's punk darlings, GAUNT. These fellers consistently put out some of the better fast, good-natured punk rock in 'these 50 states of freedom'. This particular gem comes with issue #5 of *Speed Kills* zine and makes it worth the price of admission. (BR)
(Speed Kills, PO Box 14561, Chicago, IL 60614)

GEARJAMMER - "Horsepower" EP
Tom Hazelmyer and accomplices here. Unlike the first GEARJAMMER release, this record could pretty much pass for a HALO OF FLIES release and proves that Mr. H was pretty much responsible for that revered groups sound. Four tunes in the HOF tradition of hateful vocals, pummeling spazz punk guitars and a pound a second drumming. Also a bona fide classic in "Lock and Load". Glad to hear the likes of this again. (HD)
(Amphetamine Reptile, 2645 1st Ave. S. Minneapolis, MN 55408)

THE GENBAKU ONANIES - "All The Way" CD
Whew! Eleven raging punk songs with crazed vocals and furious performances. Every song rocks from start to finish. The kind of punk that cleans out your nasal passages. Lots of cool photos of them at the Chameleon as well. (LH)
(Alchemy Records, 1-15-9-202, Nishi-Shinsaibashi, Chuoku, Osaka, 542 JAPAN)

GREEN RIVER - "Dude,Party" EP
Highly unlistenable boot of a band goofin' off. Just say no!!! (RL)
(no address)

GUTTERMOUTH - "11oz." EP
Punchy early 80's SoCal-ish hard core. Songs about dope, being a loser, an EXPLOITED cover, and their usual pro-femininity drek. Give it up guys, the DWARVES did it better. (LD)
(Hopeless Records, 15910 Ventura Blvd. 11th Fl, Encino, CA 91436-2804)

H-OILERS - "King Bee" EP
Boisterous stop and start repetition and warpage, somewhere in ALICE DONUT or TRAGIC MULATTO territory, with hints of the arctic weirdness and/or heaviness perpetrated by HELMET or Albini (especially in the vocals on the title track). Despite the "fuck alternative rock", "kill PEARL JAM", "thank you" on the label, this does have the veneer, despite all its fucked-up ness (and the horns!!!) of an "alternative" rock, though perhaps of a different sort, but very "rock" indeed. (KS)
(Crippled Dick Hot Wax, 804 Mecham Rd, Petaluma, CA 94952)

HATES - "Contamination Disc" CD
Needed reissue of this old Texas band's stuff. Some of these recordings date back to June of 1979, and there's some as recent as 1992. Their more recent material is among the best contained here - all in all a excellent retrospective. Their style has changed over time, leaving their more basic punk catchiness of 1979 for a stripped down hardcore in 1992. Excellent stuff. (TM)
(Bullet! Records, Ehret Kernerstr. 12, 71686 Remseck, GERMANY)

THEE HEADCOATS - "Conundrum" LP
I feel like the last in a long line of MRR reviewers faced with the dilemma of reviewing *yet another Billy Childish record.* (See issues 105-129 for more info). Surprisingly enough, I only spot two previously released tracks! That's twelve new HEADCOATS tunes for you mathematicians and fervent collectors. 'Nuff said? (MJ)
(Super Electro, PO Box 16606, Seattle, WA 98116)

HELLVIS - "The Frog EP" EP
N.Y.C. funny-punk with lots of influences. You got fast punk rock, slow melodic parts, and metally guitar and vocals. Sort of reminds me of a old NJ band named CYANAMID. (MM)
(Fat Bastard, 516 E 78 St. #6J, New York, NY 10021)

RECORD REVIEWS

THE HEADHUNTERS - "Jungle Law" EP

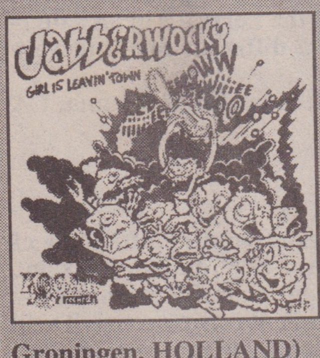
Very good raunchy garage punk. The vocals remind me a bit of the MUMMIES and HEADCOATS. "Jungle Law" was a total smoker! The second side was not as good as the the first, but was still pretty damn good. (EZ)
(Tombstone Records)

HERIOTZA - "Ameta Hutsa/Bai Bai"

From Spain, these guys play straightforward, 80's style melodic punk, while changing the pace from time to time. The growling-type vocals are OK. Good buy not great. (KK)
(Basati Diskak, Apdo. de Correos 1686, 20080 Donostia, SPAIN)

I.C.U. - "Play Dead" EP

L-7 meets METALLICA. Female vocals stand out over hard-edged metal driven guitar.(MH)
(Radical Records, 7 Bleecker St. #C221, NY, NY 10012)



JABBERWOCKY - "Girl Is Leavin' Town" EP

One of the better releases this month, an energetic, catchy, ragin' 4-song blast. All the songs zip along, are tuneful, but are definitely rough enough. Nice combo that, melody and force, something most pop-punk and meldic hardcore bands can't seem to combine. (TY)
(Hogar, PO Box 985, 9700 AV Groningen, HOLLAND)

THE JESUS AND MARYCHAIN - "Trip You Up" EP

What a load of crap! Someone put out a ton of total shit live bootlegs this month. Not one of them has any reason to exist. I have tons of better versions of "You Trip Me Up" on tape at my house! In fact, most people I know have tons more great versions that I don't even have! In fact, this is the only bad version I've ever heard of this song. I couldn't even tell that it was JESUS AND MARYCHAIN. These bootlegs are all on colored vinyl, but I suspect the joker who put these out only sees green. If you buy it you deserve it! (MC)
(no address given, or needed for that matter!)

JON SPENCER BLUES EXPLOSION - "Train #1/Train #3"

Third single in the 'Jukebox' series - packaging entirely consisting of a jukebox insert. Doesn't quite measure up to the first two, but certainly comes in a bit above the last full length. Still rocking punk / blues - incendiary when they go with reckless abandon, some of which is missing here. (TM)
(Iloki Records, Los Angeles, CA)

JOHNNY HASH - "Blues Is Depressing" EP

This new In The Red record features some lowdown, dirty blues hit performed by Dan Brown (guitar/bass/vocals) of '68 COMEBACK fame and marty Moore (drums). It's all real lo-fi primitive R&B with nasty JEFFREY LEE PIERCE type of singing. Fucked up and fun! (BR)
(In The Red, 2627 Strong Pl, Anaheim, CA 92806)

JOHNNY PEEBUCKS AND THE SWINGIN' UTTERS "No Eager Men" EP

Local (Santa Cruz/S.F.) boyz play raw guitars and growly, harmonized vocals STIFF LITTLE FINGERS style (There's even a cover - "Here We Are Nowhere"). I was slightly expecting cow-punk-core but I wasn't totally disappointed to hear their basic melodic punk sound. The title track is particularly catchy. I still think a pitchfork or mouth harp thrown in here and there wouldn't hurt. (AI)
(Quality Of Life, PO Box 170073, San Francisco, CA 94117)

KENT 3 - "Coin of the Realm" EP

This 7-inch has four garagey, catchy tunes that are really well mixed. KENT 3 has eerie strange clever rhyming lyrics and a sound reminiscent of a faster fucked up FALL. (eMpTy Records, PO Box 12034, Seattle, WA 98102)

KITCHENER - "The Price of Progression" EP

What a fucking cool record! The music is total punk. It's got this old school BAD BRAINS feel but emotes even more fire and passion. The 7" comes in a 28-page booklet that lays it all out: capitalism, progress, women's right to an abortion... Very intense material, very thorough presentation. (KG)
(Flat Earth, Box Flat Earth, 52 Call Lane, Leeds, LS1 6DT UK)

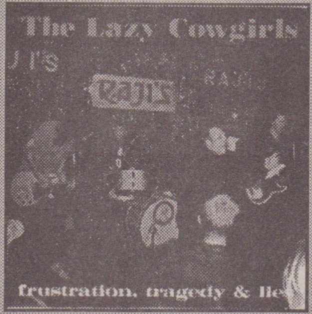
LAGWAGON - LP

Stop and start experimental, melodic stuff. It's kind of an interesting twist on the standard mid-tempo, partially harmonized, rockish punk that is currently all the rage. Personally I'd like to see more of that here— Pure unadulterated rage, that is. (AI)
(Fat Wreck Chords, PO Box 460144, San Francisco, CA 94146)

LAUGHING BOY - "Battle Hymn Of The Retards" EP

While this melodic, sometimes East Bay-sounding slop-pop release is OK, it can't measure up to the title. Not bad, but not too exciting either. (TY)
(Medical, 127 1/2 E New York Ave #3, Deland, FL 32724)

RECORD REVIEWS

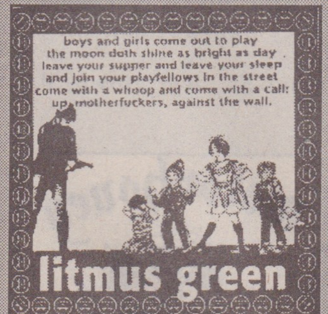


THE LAZY COWGIRLS - "Frustration, Tragedy and Lies" EP

It's pretty unfair that it should be me to review this 45 being that I'm not really a fan at all of the LAZY COWGIRLS. Most people that still carry the "punk torch" have found some kind of magic in the COWGIRLS, I don't. The three songs on this 45 are long and boring and one verges on sounding just like a RAMONES song which is pretty fucking typical these days. Also, the COWGIRLS should do something about their dreadful appearances. The live shot on the picture sleeve is almost too unbearable to look at. (SW)
(Crypt Records, PO Box 304292, 20325 Hamburg GERMANY)

LESS THAN JAKE - "Smoke Spot" EP

Pop-punk that goes out of its way to throw in hooks and harmonies. They sound like SLUDGEWORTH. It doesn't exactly break new ground, but it's well done. One tune is Ska, and it's pretty good. This comes with "Speed Kills" zine. (MC)
(No Idea, PO Box 14636, Gainesville, FL 32604)



LITMUS GREEN - EP

At first glance I figured, "Ah fuck, another lame, self-righteous, anarcho-band." Well, you know what Grandma always said about judging book by its cover and if she were here now she'd slap my wrist. This five song rager is a thrash-n-roll extravaganza birthed from the same womb as acts like GRIMPLE...simple and catchier than Grandpa's fishin' pole. And not even one song about destroying the system. They use their sense of humor effectively on the fold-out sleeve & the lyrics are full of intentionally absurd lines & analogies: "We are warts on the genitals of life." Green vinyl (surprise, surprise). Makes most anarcho-punk bands look like Musical Youth. (CD)
(Mass Media Records, PO Box 2692, Costa Mesa, CA 92626)

LOADSTAR/GOB - split EP

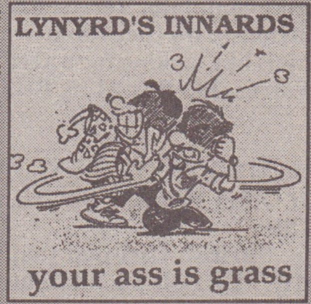
Two sides of endearing rude weirdness from Reno. LOADSTAR does the throbbing weird accompaniment over stream of consciousness storytelling in the early BUTTHOLE SURFERS, NO TREND/LYDIA LUNCH tradition. Cool sound effects and ambience with some real otherwordly rant/prose and even a cool trumpet line over a steady/catchy rhythm section. GOB does more of a FLIPPER-esque thing with thuggish vocals and fucked up sounding guitars and some story about various excretory practices. (HD)
(Satan's Pimp, 1409 Tonopah St, Reno, NV 89509)

LOVE - "Girl On Fire/Midnight Sun"

Very weird. Arthur Lee, creator of some very memorable mid-sixties folk rock returns not sounding at all like himself (or even DEAD MOON, who sound like he did then). On one side he charges into what can only be described as a pop punk song, very aggressive and up-tempo, although laced with some 70's rock guitar excesses that distract (although at one point they crescendo into a reprise of the rave-up ending to his classic "7 + 7 Is", recently covered by THE RAMONES). The flip is...well, kinda JIMI HENDRIX sounding. I'm confused. (TY)
(Distortion Records, PO Box 1122, Bala-Cynwyd, PA 19004)

LUZIFERS MOB - EP

Pure grinding goodness a la FEAR OF GOD or AS-SUCK. These fellers pound their instruments faster 'n two shakes of a lamb's tail. Gotta love a band whose slogan is "Only in it for the money." Destined to be a grindcore classic. (NN)
(Skuld Releases, Maybachstr. 7, 70839 Gerlingen, GERMANY)



LYNYRD'S INNARDS - "You're Ass Is Grass" EP

Contrary to what the name might bring to mind, this band sounds nothing like those good ol' southern boys. Instead they give you three catchy pop tunes, possibly J CHURCH in disguise, or maybe SICKO. Valentine's Day Massacre" could be a hardcore anthem except, fortunately, the vocals are too good. (CK)
(What Else?, PO Box 2412, Columbus, IN 47202)

M.D.C. - "Shades Of Brown" LP

An unapologetic MDC is back with another round of topical hardcore that deals with subjects most bands can't/won't approach, like post-Cold War Russia, PACs, sexuality, welfare. While I still am not crazy about the current band's sound (I think it's the guitar—Chris Wilder ex-STIKKY—that's too jazzy/metally for me), I am very glad that this band continues to plug away unabashedly for ideas that run counter to both mainstream society and the conservative trends within the punk scene, and do so with a vigor that proves that age has more to do with what's in the heart than a chronological spreadsheet. (TY)
(New Red Archives)

RECORD REVIEWS

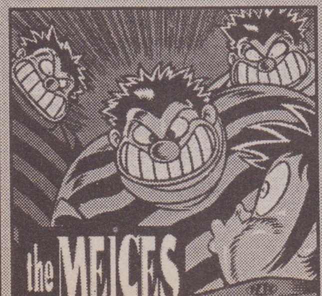
THE MAD - "Albino" EP
Not to be confused with the old 80's punk band, these guys are like the BUTTHOLE SURFERS obsessed with bad metal and JANE'S ADDICTION. Multi-rhythmic with muffled vocals and speed metal guitar off setting it all.(MH)
(Devil Doll, PO Box 1449, London, ON N64 5M2, CANADA)

MAGGOTZ - "Tales from the City of Vomit" EP
Now this is one to wipe your ass with. What you got here is another completely worthless throwaway band that'll get lost amongst the millions of other "hardcore by the numbers" shit bands from the last ten years. Every note, every scream and holler is so utterly generic and boring. Yet another piece of wasted vinyl to use as an ashtray or line the bottom of your litter box. (SW)
(Nosepick Records, 17 Granger Dr, Lee, NH 03824)

THE MAKERS - "Howl" LP
I've heard plenty of strange rumors about this group. I was kinda skeptical when I saw that this was an Estrus release, but this record was the best of the lot this month. A real good rock'n'roller. From side 'A' to side 'B' I really can't complain. Very raunchy and very 60's, the MAKERS obviously do their homework, cause good rock'n'roll like this is like looking for a needle in a haystack these days. (SW)
(Estrus, PO Box 2125, Bellingham, WA 98227)

MAMBO TAXI - "Do You Always Dress Like That In Front Of Other People's Boyfriends?/I Want To Marry A Serial Killer"
British Girl-pop that's cute and catchy like DOLLY MIXTURE. It's a bit lightweight compared to their previous, "Poems On The Underground", but I'm sure I'll be humming it later. (MC)
(Clawfist, 231 Portobello Rd., London, ENGLAND)

MAN OR ASTROMAN? - "Mission into Chaos" EP
I've heard a lot about these guys, a lot of good stuff. Sorry to say, but I just didn't like it. An all instrumental EP, recorded way too well for surf music. The bass is way too heavy and some songs almost borderline surf-industrial and some of the songs are just a little too schmaltzy for my taste. (EZ)
(One Louder, PO Box 1NW Newcastle-Upon-Tyme NE99 1NW, ENGLAND)



MEICES - "Words/One Hand"
Possibly the last indy effort by this band and it's a scorcher. Two rockin' tracks with a great guitar crunch. Whiny vocals with hooks and loads of melody. Oddly enough, reminds me of the MICE. Loads of power and energy. (LH)
(Word Of Mouth, PO Box 25656, Los Angeles, CA 90025)

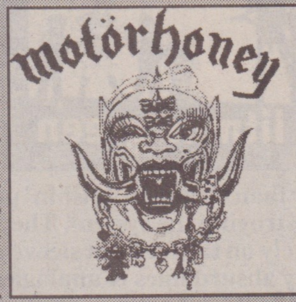
MILLENCOLIN - "Use Your Nose" CD
BAD RELIGION-ish stuff here mixed in with some punk- ska stuff. Actually that kinda describes NO FX, although this isn't nearly in their league. Nuff said.(RL)
(Burning Heart Records, Box 33, 73721 Fagersta, SWEDEN)

MINUTEMEN - "Georgeless" EP
Very early (3/80) MINUTEMEN home recordings done at their first drummer's house 4 months before D. Boon & co. recorded the great "Paranoid Time" EP for SST. The sound is good, considering the vintage and the cheap machine used. The songs on this slab have never been released in any version before. Nice cover drawing by Mr. Boon. (BR)
(Forced Exposure, PO Box 9102, Waltham, MA 02254)

MOHINDER - "O Nation" EP
One of the best 'local' bands I've heard in a long stretch. Taking the tough road of combining more melodic sections with faster high octane hardcore, they pull it off here like a bunch of veterans. Have heard them being compared to any number of great bands, it's all somewhat true, and it's all complementary. Excellent second release from this (so far) great label ! (TM)
(Unleaded, PO Box 1333, Cupertino, CA 95015)

MONSTER TRUCK FIVE - EP
Noise driven, pile driving guitar abrasion. Total shit! As in recording, sounding, song structure. You name it and MONSTER TRUCK FIVE suck on it. (SM)
(Chrome Frog)

MORTIMER SMEDLEY - "Age/Give Or Take"
Heavy, fast, melodic rock with bits of psychedelic guitar. Nice hand printed sleeve. They would be at home on Amphetamine Reptile. (MM)
(Fatty Acid Records, 710 E. Walnut St., Kurtztown, PA 19530)



MOTORHONEY - " Take" EP
Oh boy, an all girl MOTORHEAD rip off. I don't know whether to take this seriously, or better yet, I wonder if they are taking themselves seriously. "Take" was actually a good song, minus the heavy headache guitar. The other songs stunk. A definite novelty item. (EZ)
(Lance Rock Records, 1223 College Dr., Nanaimo, BC V9R 525, CANADA)

MR. T EXPERIENCE - "Our Bodies, Ourselves" LP
I'm waiting for the day when I can take one of my fave band's records off the shelf, line them up in chronological order and say, "Wow, their records just keep getting better and better". Well, it still hasn't happened and MTX will not be breaking those odds anytime soon. As usual, their production and packaging keep getting better, but gone are their great energetic songs and humorous lyrics that they were known for. Now they play long, plodding, pop-punk-rock tunes with depressing "she doesn't love me anymore" type lyrics. One or two of the songs are OK but they are canceled out by the couple of bad slow sappy numbers, and 2 horrible acoustic ones. Also, this is the first vinyl without Jon Von, which in my opinion is equal to a person losing one of his legs, and you'll never run again. (EY)
(Lookout!)

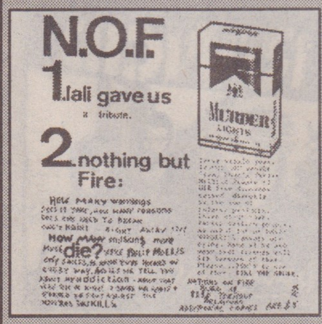
RECORD REVIEWS

MURPHY'S LAW - "Good for Now" EP
Eeewuh. A MURPHY'S LAW single. It's dumb rock-in' punk that drunken frat dudes will drool over. (KG)
(We Bite America, PO Box 10172, Chicago, IL 60610-0172)

MURPHY'S LAW - "Good For Now" CD
Maybe they're referring to this album, which doesn't with stand a comparison to their older stuff. On it's own however, we find a highly catchy and musically diverse release. I personally don't like to change the style from song to song; as it's too hard to get into. Despite their reputation for being grossly offensive, I was unable to hear a goddamn thing thru my speakers in the way of lyrical content, and it sure as hell didn't come with a lyric sheet. If we're judging this by music alone, it has high marks, but these guys are capable of more... (SB)
(We Bite America, PO Box 10172, Chicago, IL 60610-0172)

MY LIFE IN RAIN - "This is You're Ballistic Helmet" EP
Angst-ridden intense post-punk reminiscent of J-CHURCH or JAWBREAKER. Good melody surrounded by hyperactive drums speed these songs along.(MH)
(50% Records, 12516 Stable House Ct, Rockville, MD 20854)

MY 3 SCUM - "Fall of the House of Scum" EP
Lo-fi records with MISFITS and 60's garage rock influences minus Glenn's vocal huskiness. EP opens with a cover of "House of the Rising Sun (Scum)". Not that original, but it sure is fun anyway. (CK)
(Smog Veil Records, 4249 Orchard Dr., Saybrook, OH 44004)



NATIONS ON FIRE - "Lali Gave Us/Nothing But Fire"
Quite a change of musical pace for this band, sounding here more like SCREECHING WEASEL than their previous heavier thrashy selves. The standout is the A-side, a 'thank you' paean to MRR's Lali Donovan for a previous rave review she gave them. This has got to be a first! And despite the anti-smoking sentiments of the flip side, this is still quite an enjoyable release. Don't anybody else try this, though. (TY)
($5 ppd: Burg 12, 8820 Turhout, BELGIUM)

NIGHT STICK - "In Dahmer's Room" EP
The A-side is a fairly flat pseudo-hardcore-metal tune about Jeffery Dahmer and the horror he created, while the B-side is a downer-ridden fuzzed out version of NEIL YOUNG'S "Don't Let it Bring You Down". Yeah, right.(MH)
(Devour Records, PO Box 108, Boston, MA 02117)

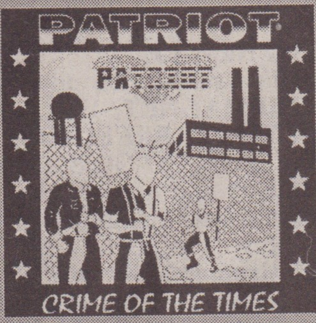
NEGATIVE APPROACH - "You Die Now" EP
Churning thoughtlessly out of the same bootleg mill as recent SONIC YOUTH, MONSTERMAGNET, HOLE, FUGAZI, FAITH/KANSAAN UUTISET, BREEDERS, 10,000 MANIACS, CHEIFS/BLACK FLAG, GO-GO'S, and tens of others, with shitty sound quality and even shittier covers, it's obvious the only thought that went into this is the profit margin at the end of the run. Raw 'n' scratchy demo tracks from '81 and '82 with and instrumental versions of stuff from their first 7" and three unreleased tracks (including their juvenile anti-groupie rant "Damn All Band Fuckers"). I'd love to see this stuff be put out by fans, and a perfect example of *not* why all boots are justified. (KS)
(Maxhate Records, no address)

NO FRAUD - "I Don't Know You, Do I" EP
Damn, these non-charlatans have been belting 'em out forever...since at least '85-ish or so. And after that many years of crooning you're bound to get tired of the same ol' punky routine. These persistant Floridians have long retired the "thrash for thrash's sake" days and ventured into deeper waters. This time 'round it's a 3 track effort resembling a MASSACRE GUYS reunion after they stole unfinished songs from VICTIMS FAMILY's briefcase. Maybe they spent too much time at college "keggers" when they penned "Big Fat White Butt." Regardless, these veterans will probably still be cranking in another 10 years, and possibly remain equally as (un)noticed.(CD)
(New Wave, BP 6, 75462 Paris Cedex, FRANCE)

NOBODY'S CHILDREN - "All-American Album" LP
Pop punk in a traditional way on this charming low budget sounding recording. Sounds like a Lookout band to me. This record has some decent tunes, i.e. "Stare" and "Gluve" but does suffer from weaker generic stuff at times. Worth it for the handful of good tunes, though. (RL)
(Equus, 511 1st Ave. NW #10, Minot, ND 58701)

NONSENSE/GUTTERMOUTH - split EP
Oh great, it's a battle of the "who can sound more like NOFX and act even dumber" bands. And boy is it close! I can't tell you how excited I am by this excruciating tight contest. In fact, they both sound like the same band to me--tight, energetic, catchy, whacky, homogenized, and defintely moronsville. (TY)
Custodial Records, 1257 Ameluxen, Hacienda Hts, CA 91745)

OX - "About Time" EP
Gruff, forceful, shouted vocals on top of anxious guitar with substantial drum and bass support. Fast-paced with some slow changes that have a nice metal feel to them. This was recorded in late '92 and mid '93. These Pennsylvanians offer up some interesting noise. One good lyric is "I'm crying cuz I stubbed my toe not because I'm emo." (BR)
($3 ppd: 2337 Pa. Rt. 309, Orefield, PA 18069)



PATRIOT - "Crime Of The Times" EP

I don't know what's worse, getting something partly right or blowing it all together. This is a pretty decent sounding oi/punk band that's got a healthy anti-corporate view in their lyrics, and on their lyric sheet they also make their anti-racist stand apparent. But the combination of their American "patriotism" (guys, racism and genocide are *built in* to the American system!) and homophobia (if you want to *unite* the working class, stop excluding some of its members and recognize that you have been indoctrinated by conservative bourgeois morality). So close, but so far away. (TY)
(Sonic Aggression, 253 Low St #263, Newburyport, MA 01950)

PECKER TRACKS - "Kamode-Kamotion" EP

Nine blasting punk rock tunes on this slab of meat. Full on thrash and trash. Raging drums, squealing guitars, gruff vocals, the kind you gargle with gasoline and glass. PECKER TRACKS second release on an old and reliable label. (SM)
(Depression, PO Box 219, Battle Creek, MI 49016-0219)

PEGBOY - "Live Amputation" EP

This band kind of reminds me of GREEN DAY on Prozac. It's melodic and dark and psychotic all at the same time. This is a live bootleg recording of 2 songs played at CBGB's. Good sound for being live and all. I dug on it. (AI)
(Unnecessary Surgery Records)

THE PHANTOM - "Love Me/Whisper Your Love"

If you want to know why 50's rock'n'roll is still relevant to today's punk, check this one out—one of my fave rockabilly ragers, so obscure that it was previously only available on European bootlegs of early US r'n'r. It appears this is a boot too, taken right off a 45, and is now floating around (with no pic sleeve, like the original). Psychotic A-side, so raw and fast that you can slam to it, and definitely worthy of the CRAMPS attempt at covering it. The flip is a ballad, much like old JACK SCOTT songs. Get this! (TY)
(Dot Records)

THE PHUZZ - "This Punk Called Rock" EP

Great, sloppy, under-produced garage pop punk. Somewhere inbetween the legendary SUPERCHARGER and SCREECHING WEASEL. "Confused" and "Dry Hump" stand out on this solid 4-songer. These guys certainly have the spirit and the potential to be another great unknown band. (RL)
(Kantzalis Records, 1034 W "I" St. #173, Ontario, CA 91762)

PILOT CAR - "Mister Manero" EP

Two long, slow emo-type songs grag on and on, but there is one short, fast tune that shows they have some life left in 'em. (TY)
(Freewill, 1650 Trenton St, Denver, CO 80220)

PIPE - "Human Gutterball/Figure 8"

Two amazing tracks building on the PIPE sound. Side A kicks with a mix of the DERELICTS and... I dunno... early MOTORHEAD? Side B runs more of an Oi! feel with melody and gruff vocals. ABRASIVE WHEELS? Cool. (LH)
(Merge, PO Box 1235, Chapel Hill, NC 27514)

POUNDED CLOWN - "Trashmen" EP

A laffaminnit, zany punk band with a horn section to boot. The snotty vocals are almost Biafra-like and will surely annoy many. The rest of us will smile and jump up and down and go "Yaaay!" (PC)
(Turgid Records, PO Box 304, Sacramento, CA 95812)

PULL - "Regret" EP

Mechanical beats, buzzsaw guitars and popping bass give this record an industrial quality with a thrash edge, at times reminding me of old KILLING JOKE and MINISTRY. The overall mood of the lyrics is dark, a feeling encapsulated on "Insanity Is A Virtue". (MK)
(PO Box 20721, St Petersburg, FL 33742)

QUADILIACHA/BROKEN - split EP

The QUAD boys must have undergone the Fat Mike Water Torture and as a result they're scarred for life and are forever doomed to walk the earth emulating NOFX. That means super catchy thrashers with lotsa pregnant pauses and ludicrous lyrics. Plus their obsession with "Knight Rider" is so extreme they'd probably gang rape David Hasselhoff if given the chance. BROKEN was poured into the same mold but was taken out a day too early. Overall, a primo DIY bedroom release well worth scoping out. (CD)
(Bad Poots, 8680 The Fifth Green, Atlanta, GA 30350)

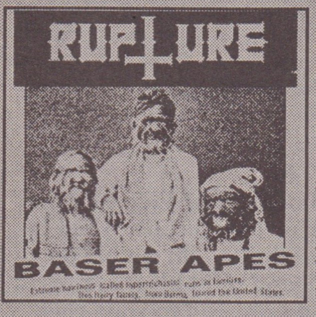
RANCID - "Radio Radio Radio" EP

What a good way to start the new year, with such a great record! Their Lookout! 7" ruled, the LP was amazing, but this EP is definitely their best yet. With a new guitarist (named Lars, formerly of the UK SUBS) RANCID is ready to explode. Take the great production of their LP, manic playing, just the right amount of catchy songwriting, add them up and divide it among four songs, you're sure to come up a winner. The songs themselves are the real winners, like the anthemic "Radio" (co-written by B.J. of GREEN DAY) and the sheer attack of "Dope Sick Girl" (an East Bay classic!) will leave you breathless. Forget SAM I AM, MTX, JAWBREAKER, and the other college rock clones and get a fat slice of real East Bay punk@! (EY)
(Fat Wreckords)

RECORD REVIEWS

RHYTHM COLLISION - EP

Oh baby. Ok, try to imagine SCREECHING WEASEL goofed-out stumbling drunk and smoking two packs a day. How about an obnoxious American SNUFF as teenagers? Ok, this might be easier: just imagine OPERATION IVY. Need I say more? Punk as fuck 7-inch where all three songs are great. Even better and faster then their previous single which ruled in its own right with a gnarly cover of the "Cheers" theme song. This time they molest the pop song "She Drives Me Crazy". (JH)
(Stiff Pole Records PO Box 20721, St. Pete, FL 33742)



RUPTURE - "Baser Apes" EP

Australia's primo million mile an hour stoners are back with another EP of furious thrash. And yes, just in case you were wondering their lyrics are still d-u-m-b. Dum (sic). "Orgasm of Blood" tee hee, oh my gawd, jeesh, you'll have to read it to believe it. Unfortunately, this totally kicks ass. (LD)
(Slap A Ham)

SCREAMERS - "I Scream You Scream..." 2xEP

Vintage demo trax from LA's SCREAMERS (circa '77?), one of the few punk-rock synth bands from any era. The standout, "Need a Head-On," builds up incredible power and intensity, though to be honest, this band was more of a sensation live than on record. Decent monaural sound quality. (SS)
(Death Core Records)

SCUM OF TOYTOWN - "Destruction Of Both Houses Of Parliament By Fire" EP

This record fucking rules! The first two tracks rage between a much more energetic and guitar oriented CHUMBA and CULTURE SHOCK. The other side is more of a punky reggae tune with a great bass sound. Great lyrics, intelligent and politico. You must get this! (LH)
(Words of Warning, PO Box 119, Newport Gwent, NP9 7YD, UK)

SHOCK TREATMENT - EP

This is an Italian band with a sound somewhere between the DAMNED and the FALL. They sing in English but the lyrics are written in Italian on their slick foldout sleeve. While the sleeve may look modern, their sound isn't. (JH)
(Rumble Fish Corporation c/o Antonello L'abbate, via G. Giusti n. 93, 72015 Fasano (Br), ITALY)

SINKHOLE - "Groping For Trout" CD

Dumb record title, good music. It starts off strongly melodic yet driving and forceful. The best kind of tunes, the kind that perk you up after a long day and get you going when you need the boost. It seems to get more introspective and not as hitting as the CD wears on. Nonetheless, quite up there, and certainly nothing to scoff at. (SB)
(Ringing Ear Records, 9 Maplecrest, Newmarket, NH 03857-1401)

'68 COMEBACK - "Paper Boy Blues" 10"

Very happening twisted trad stuff similar in the spirit of that GIBSON BROS/GORIES/JON SPENCER circle. Really my first exposure to this heralded outfit and a fine record it is. Lotsa swing, verve, swagger and heart in these grooves. Taking the old blues/jump element s and hot-rodding them into a new jalopy as their cover of "Drinkin' wine spo-dee-o-dee" will testifly to. Monsieur Evans' turpentine soaked vocals and the downright old-timey guitars-from-hell makes this one a keeper and a winner. (HD)
(Sympathy)

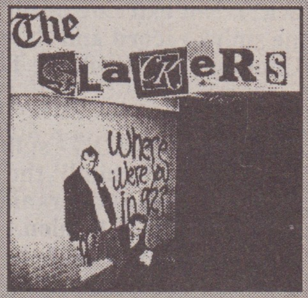
'68 COMEBACK - "It Gets A Little Red" EP

Exceptional swamp-rock similar to the CRAMPS or early MOJO NIXON. "It Gets a Little Red" is fairly slow, but "A Long Time Ago"absolutely rocks.(MH)
(In the Red, 2627 Strong Pl, Anaheim, CA 92806)

16 - "Curves That Kick" 10"

Another great release from these guys. The title track is a powerful song with a heavy ass bass line guaranteed to crop up in your mind at least once a day. "Curves That Kick" and most of the other songs are easily as good and hooky as their one-sided "Sail Rabbit" 45. Same fuzzed out, distorted vocals, pounding guitars and drums, this has been on my turntable constantly. The domestic CD contains a few extra tracks, while the Japanese import contains a song off of the impossible to find "Pusmort Fan Club" single.I don't know about the cover graphics though, I'm just getting a tad sick of all these nekkid girl demons. (LD)
(Bacteria Sour, PO Box 42701, SF, CA 94142)

THE SLACKERS - "Where were You In '92" EP



Tarnation! Trashy teen mayhem, sloppy pissed anthems, nailing businessmen, school, rockers and the "redneck, white and blue". Huntsville, Alabama's answer to BUMBLESCRUMP, where the angst and energy far outshadow musical ability. Refreshingly simplistic, fun, silly, and way punk. (KS)
($3.00 ppd: Fay-Get Records, 2522 Roland Rd, Huntsville, AL.35805)

RECORD REVIEWS

SLEDGE - "A Splash Of Lemmings" EP
It's no surprise this comes from Seattle. Side A is your standard college rock number all the kids are going crazy for these days. Side B is a little more chaotic with shouted vocals but it's still within the realm of the mainstream. (NN)
(Blotter Records, 8548 Greenwood, Seattle, WA 98103)

SOUL ASYLUM - "Standing In The Doorway/ Whoa"
Bad sound quality,bad performance boot. Do people really buy these things? (RL)
(no address)

SPANK - "Chance" EP
Four quite respectable tuneful pop-punk songs with harmonies, and plenty of "Whoa-ohs", and riffy guitars. What are the chances that the spell checker will let me get away with "riffy"? Impressive. (MC)
($2.50 ppd: Hard Spun, PO Box 92367, Milwaukee, WI 53202)

SPAWN - EP
Well, X's abound in the photos. And, yes, although the recording is thick and chunky, the music has that undeniable taste of sXe song structure that's been done again and again. If you glow at the thought of taping black X's on your body, you may easily find SPAWN to be at the pinnacle of newer German straight edge bands. (KG)
(Emblem Records, Rheinstr. 64, 47226 Duisburg, GERMANY)

THE SPOILERS - "Mudslide/Cry of the Tarantula"
Instro band that seems to be striving for the godhead (Link Wray) but rather too slickly-produced to reach it. A side is yet another "Bustin' Out" style ditty that goes around and around for much too long. Do lend an ear to the flip, pip, because it's a brooding, moody number that's pretty good. (DD)
(Over and Out, PO Box 49795, Austin, TX 78765)

SPONGEGOD - "Mimi Rodger" EP
Pretty much dumbo comedy rock with music in a semi-punk-lumbering-funkish mode. Songs about Mimi Rodgers and girls in skirts (because "they have no shirts" whadda fuck?). Not extreme or all that inspired in their humor. A one smirk record and then it's on to something else. (HD)
(Coolidge, 157 Coolidge Terr, Wyckoff, NJ 07481-2504)

SPORE/SLUGHOG - split 45
"Power Behind" the SPORE side is a UNSANE-ish pounder which lumbers and then spurts agitatedly in typical post BIG BLACK fashion, cool monotonal vocals too. "Force-feed" the SLUGHOG tune is in a similar vein but has more hateful vocals and cuts closer to something from "Atomizer". Impressive amount of guitar power was also harnessed on this one track. (HD)
(Reproductive, PO Box 211, Allston, MA 02134)

STALE FISH - "110" EP
Garage-ee punk rock with a nice pop and almost surf feel at times. Kinda MR. T-ish, kinda GEARS-ish. "Summer Days" is the stand out here. A fine, fun record. (RL)
(Sour Note, 72 Huffman, Rolla, MO 65401)

STEELPOLE BATHTUB - "Some Cocktail Suggestions" 10"
These dudes have outdone themselves this time. There's 10 hard-driving rockers here. Side 1 pulls no punches with the hefty opener "I Stole Your Love" and the fist-clenching "Shock Me". But the needle in this rockin' haystack is "Christine Sixteen". If this doesn't become a hit, I'll eat Gene's pompom tuft of hair. The only real highlight on Side 2 is the infectious title track. As usual, Peter Criss' track ("Hooligan") is for fairies and the cover of "Then She Kissed Me" proves Paul is a puss, but fuck, man, they're still my favorite band. Comes with the usual mylar poster offers as well as an actual paper Love Gun. Fuckin' fuck yeah, man! (CD)
(Boner, PO Box 2081, Berkeley, CA 94702-0081)

SUBMACHINE - "Sex Deterrent" EP
More great punk rock from Pittsburgh! Vicious guitar attack with tight rhythm section, growling vocalist who I bet smokes too much. The sort of sound that might get old on an LP, but as a seven-incher, this is a good solid blast of pissed, drunk energy. Another fine punk disc to add to your collection. (EW)
(Rust Records, PO Box 81942, Pittsburgh, PA 15217)

SUGAR RAYS - "Outta the Garage" EP
4 pretty good fuzzed-out pop/punk numbers, varying in catchiness (I give "Janitors of Tomorrow" the biggest pick to click). Although the drums are a little cleanly-recorded for my taste, at its best this EP somewhat echoes certain of the pop fuzz numbers on the classic first "Ugly Things" comp (from whence the name of the brilliant 'zine), even though the vocals don't quite fit in. Worth a listen. (DD)
(Wa-Hey! Records, 6 Dale Lodge, Whimsey Park, Carlton, Nottingham NG4, ENGLAND)

SUPERCHUNK - "Precision Auto Pts. 2&3" 45
A screwing around remix single by one of my favorite bands. Although this has it's charm for THE CHUNKERS die hards, new listeners would be better off with the original on the great "On The Mouth" LP. (RL)
(Merge)

SURGEON GENERAL - "Death Sucks, But At Least It's Biodegradable" EP
Nice title. If thrash metal is your bag, you might like this. Sleeve thanks, among others, "anyone else who gets it," but I'm afraid I don't. Extra points for a drummer who resembles our beloved founder, Tim Yohannan. (DD)
(Headache Records, PO Box 204, Midland Park, NJ 07342)

RECORD REVIEWS

SWIVELNECK - "Contractor" CD
Chunky, stop & start song structures ala DRIVE LIKE JEHU. Very tuneful like SUPERCHUNK. This could have been a very powerful record if they had left out all the meandering 2 minute instrumentals that appear between almost every song. "Junebugs" was the best song. It's a lament for the singer's ex-girlfriend who left him for another girl. (MM)
(Cargo/Headhunter)

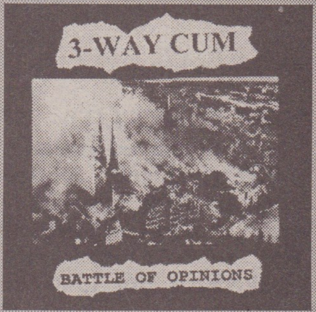
TVTV$ - "Blow Up The World" LP
More SoCal sounding pop-metal punk from these So-Cal guys. Think like BIG DRILL CAR or ALL with snottier vocals. Tuneful as always for these guys. Some of this stuff (if not all) has been released before, by the way. (RL)
(Helter Skelter, Ple delle Provincie 8, 00162 Roma, ITALY)

TEDDY AND THE ROUGH RIDERS - "Tomahawk" EP
Three compiled rockin' surf instros. Definitely not "good boy" music, in fact there is a good sleazy tone to it. There was only 500 pressed and I hear that this was released a while ago so y'all may be too late to get this one, too bad. (EZ)
(Rough Records)

TEETH - "Atomic Clock/Peripheral"
Two tracks of varying strengths. On a strictly conceptual level, it's a mix of emo, melodic, crunchy, punkish rock. Sorta lies somewhere between JAWBREAKER and PITCHFORK in attempt. Not as strong with just material (songs drag a bit) and playing is a little lackluster at times. But good over all with nice packaging. (LH)
(Recession Records, PO Box 84475, Tucson, AZ 85728)

TEN-O-SEVEN - "You're Cool" LP
A classic power-pop style band that borrows heavily from all the classic power-pop style bands like BUZZCOCKS, NOFX, LEMONHEADS, ad infinitum. A good record but you'll keep saying things like "Isn't this a HUSKER DU song?" (PC)
(Excursion, PO Box 20224, Seattle, WA 98102)

TERRORGRUPPE - "Dem Deutschen Volke" EP
From Berlin's Kreuzberg district, this self-proclaimed "offensive punk band" does some serious rocking. If you're into melodic, very German, punk rock that doesn't take itself too seriously, this is for you. Highly recommended. (KK)
(Jelly Recs, c/o Destiny, Oranienstr. 198, 10999 Berlin, GERMANY)



3-WAY CUM - "Battle of Opinions" EP
When Ken Sound Pollution described this as "One of my best releases", you know I was psyched. It's everything he promised - fast, catchy Swedish hardcore played with the hooks, tempo changes and breaks that made Swedish stuff so famous. Incredible. (TM)
(Sound Pollution, PO Box 17742, Covington, KY 41017)

THRUSH HERMIT - "Ammo" EP
"Pink is the Colour" would be a great song if they didn't use that Russian fuzz pedal on the vocals (a trend which must stop). The overproduction turns the rest of this potentially catchy radio-pop record into pure background music. (PC)
(Cinnamon Toast, 2464 Robie St., Halifax, NS, B3K 4N1, CANADA)

THE TRASHWOMEN - "Spend The Night With ..." LP
I bought this before I knew I was supposed to review it, and played it for three days straight! Contains great instrumental/vocal originals that were live show staples, and proves why Elka is generally known to be S.F.'s *Queen of the Surf guitar*. Reminds me that I covered my ears the first time I heard Danielle "Lead Pedal" Pimm go into "Sling Rave Curvette," and of the ringing that ensued after being victimized by the blood-curdling shrieks of Tina "Boom Boom" Lucchesi. All that ugliness is still there, and captured for your listening pleasure. (MJ)
(Estrus)

UNHERD - LP
UNHERD sound rad! They're melodic and upbeat and happy, but all in a punk way. I'd put them on a bill with RITES OF SPRING, CHINO HORDE, FUEL and MONSULA from three years ago. This record's solid through and through with good lyrics to boot. (KG)
(Assorted Porkchops!, PO Box 4022, Wilmington, NC 28406)

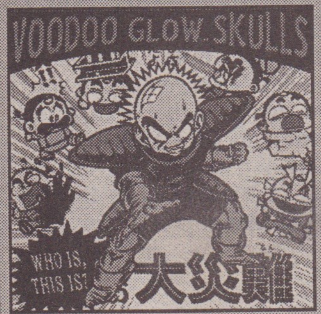
UNHINGED - "Resisting The Murder Of Self" EP
Raw, fast, distorted European hardcore with a fucked-up sloppiness that works well with the pained vocals to create an all-out quality. The lyrics fit in with pissed off rants about religion, consumer culture and the degradation of the 9-5 workday. (MK)
(Flat Earth, Box Flat Earth, 52 Call Lane, Leeds LS1 6DT, ENGLAND)

UNITED STATES - "45 Sounds/Bad Side"
Rockin' teenage trash with runaway guitar breaks spiced with wah-wah and some snappy melodic hooks. The "bad side" really isn't that bad — it just has more wah-wah and less melody. (SS)
(Dutch East India Trading)

RECORD REVIEWS

THE VACANT LOT - "Wrong" LP
Well played melodic punk rock with a heavy RAMONES influence, particularly in the vocals. While there's no doubt these fellows have some serious talent, the songs would benefit from being a little shorter and a little faster. (KK)
(Shake Recs, Box 1300 Cooper Station, NY, NY 10276)

VILE CHERUBS - CD
Posthumous demos of an obscure DC band from 1987. Waycool 60's/psych froth with an obviously youthful (they were 17 back then) air. Demented stuff in the tradition of the THIRTEENTH FLOOR ELEVATORS, FAINE JANE and other Pebbles-ophilia. Actually, most of these tracks would tidily fit on the Pebbles "Psychedelic" volume. A real mastery of the form down to the echoes on the vocals, the snarling vocals/guitars and the boss, driving tunes. (HD)
(White Heap, PO Box 11967, Albuquerque, NM 87192)



VOODOO GLOW SKULLS - "Who Is, This Is?" LP
This LP kicks my ass every time I listen to it. Definitely at the top of their field, punk ska, Riverside's VGS have finally captured an LP's worth of their insane live act on record. Wonderfully catchy songs with enough energy to fuel 10 regular bands, an amazing horn section, plus great, dense production makes an exceptional LP that doesn't let up from the word 'go'. So what if they have a horn section, it still cooks faster than your average band (most ska people hate them). This is the type of LP that is so great that you're burned out after listening to it, and if the band played these songs live back-to-back, they'd be dead....of exhaustion. (TY)
(Dr Strange, PO Box 7000-117, Alta Loma, CA 91701)

VOODOO GLOW SKULLS - "The Pottytraining Years" CD
A re-issue of their 7" and 12" with four bonus tracks. Great punk ska. Manic in a hardcore way with horns. For you mohawks as well as you rude folk. (RL)
(Signal Sound Systems, PO Box 1861, Victorville, CA 92392)

WOUNDED KNEE - "Psycho Path" EP
Real heavy stuff. Dark. RORSCHACH hits me. This is not happy music. The lyrics are great-thought-provoking ideas on war, rape and racism. Vocals are screamed and layer perfectly with all the rumbling guitars. (KG)
(X-Mist Records, Meisenweg 10, 72202 Nagold, GERMANY)

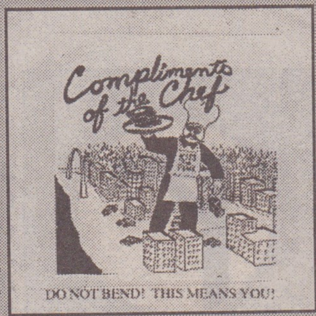
V/A - "Ablaze!" EP
Four tracks of weirdness. Continuity? BAH! JACOB'S MOUSE rock out like the best suburban grunge. CORNERSHOP prove how hard a time they have keeping it together live. Melody gone haywire. It's cool although unlike any of their records. BIVOUAC turn in their weakest song sounding like FIREHOSE... now. TRUMAN'S WATER rule as usual with their crazy manic noise. (LH)
(Ablaze! Fanzine)

V/A - "An Improved Airship" EP
A nice collection of bands in the Progressive punk/emo vein my favorite being the rhythmic number from Ireland's WHEEL who Mick Krash described as "NOMEANSNO meets THE EX." The songs by Scotland's GLUE and (from NY) GARDEN VARIETY are above average emo-stylee tunes. (PC)
(First Strike Recordings, 53 Mesnes St., Wigan, WN1 1QX, ENGLAND)

V/A - "An Improved Airstrip" EP
Hmmm, an improved package, this is. Nice printing and good info sheet. But the choice of material could definitely use some further improving. One of GLUE's two songs is pretty good, but GARDEN VARIETY is merely passable and the less said about WHEEL the better. (TY)
(First Strike, 53 Mesnes St, Wigan WN1 1QX, ENGLAND)

V/A - "Beyond Life" EP
Four bands contribute a song apiece to this 7" and booklet benefit for the German A.L.F. organizations. NOTHING REMAINS play melodic, emotive dramatic post-hardcore, SUBWAY ARTS deliver slightly drawn out hardcore with female vocals, MIOZAN play punchy and catchy SPECIAL FORCES-style punkcore, and MOVE ON top it off with charging hardcore paired with proficient command of instruments-much like SO MUCH HATE. (KS)
($5.00 ppd: Jeroen Vrijhoef, Prof. Brom Str. 4-7, 6525 AV Nijmegen, HOLLAND)

V/A - "Complaints of The Chef" EP



Four bands from St. Louis: MO. CAFFEINE and THE MEAT SISTERS who are more or less straight ahead powerful hardcore, while SEA OF HEADS and HAYMARKET are reminiscent of early 80's hardcore bands who played twangy, fast spazz punk. What this EP lacks in originality it makes up for in youthful enthusiasm, and is a nifty little package. (LD)
(PO Box 5202, St. Louis, MO 63139)

RECORD REVIEWS

V/A - "Dischord 1981: The Year in 7"s" CD

This CD has the (in)famous 4 DC 7"s and everything else that came out in 1981 on Dischord. Look, if you don't know these bands by now then you're lost and if you are just getting into these bands now you're lost too. Go see next year's Lollapallooza. They had their time and place and it's not now. (OP).
(Dischord)

V/A - "Dischord 1981: The Year in 7"s" CD

The inexpensive way to catch up on old (and now pretty rare) early hardcore records that paved the way: SOA, TEEN IDLES, YOUTH BRIGADE, MINOR THREAT and GOVERNMENT ISSUE. Great music from the days before people were so cynical and elitist that they can't even bother to name bands in reviews and don't tell you what the bands sound like. (TY)
(Dischord)

V/A - "Faith/Void/Faith" CD

Another of the many reissue CD's Dischord has done over the past couple of months. This was definitely the one I looked forward to the most - The VOID side of their split LP still kills me after innumerable listens. Not that the FAITH material on this doesn't put just about everything to shame - high octane hardcore - once again becomes obvious why the D.C. scene was so influential. (TM)
(Dischord, 3819 Beecher St NW, Washington, DC 20007)

V/A - "Fall Upon Deaf Ears" 10"

They're calling this a show case of Selfless bands, which is true since all of this music has appeared on Todd's label, or soon will. Ten fine bands: SCREECHING WEASEL, ANTISCHISM, NAUSEA, SPARKMARkER, VINDICTIVES, SUBVERT, DREAD, DROP DEAD, LOS VAMPIROS, AND TRUSTY. (LD)
(Skullduggery, 77 Scituate Ave., Scituate, MA 02066)

V/A - "Flex Your Head" CD

The essential Dischord comp. is now on vinyl for you techno-philes or folks not old enough to know how to use a record player. Complete with all four covers and a reproduction of the booklet, this includes all amazing stuff on the original: MINOR THREAT, SOA, RED C, IRON CROSS, G.I. etc. etc. (LD)
(Dischord)

V/A - "400 Day Headache" LP

This excellent inexpensive compilation is a benefit for the Rainforest Action Network. Many different styles of punk rock are represented. Bands included are 8 BARK, POLITICAL ASYLUM, J CHURCH, YOUTH GONE MAD, POLLUTION CIRCUS, ALL YOU CAN EAT & 9 more. Good music, great cause, nice price. (MM)
($4.00 ppd: Unite & Fight Records c/o Rick Spencer, PO Box 12366 UNCG, Greensboro, NC 27413)

V/A - "Headscrew" flexi

This is a comp of Manchester bands that were involved with a now defunct squat/venue called "125". It sucks that the squat is no more and even more unfortunate that this record is a flexi cuz it should've been pressed on vinyl (would last longer). Musically, the flexi is mostly solid straightforward thrash stuff with very primitive production which adds to the DIY feeling of the record. Out of the 4 bands, my faves were the both female fronted AMBERJACKS and STRETCH who were both a bit slower and more interesting that the superfast PIGPILE and the ultrafast KITCHENER (stench-core stuff). The records oozes punk spirit and the great information-filled packaging rounds out an excellent flexi. (EY)
(Refusnik, PO Box 63, sale, M33 6SL, UK)

V/A - "Merry Goddamned Christmas" EP

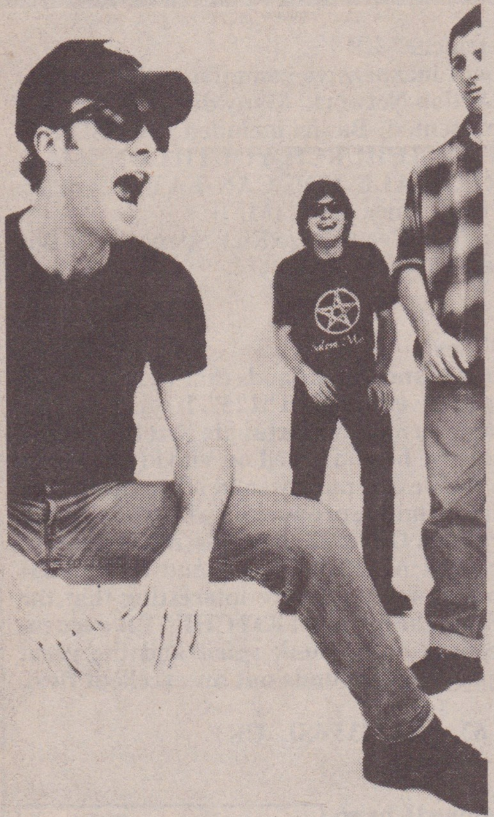
This all Canadian comp features THE RIPCORDZ, DOWN, STAND GT, and THE NAKED AND THE DEAD. The sounds range from 60's jangly type stuff to artsy pop (non-whimpy) to straightforward melodic punk. All are good. (KK)
(En Guard/Cargo, CANADA)

V/A - "Sacred Cattle" EP

Now here's an EP of a buncha bands dug up from the deep underground grave of punk. Unreleased tracks from Texas bands: BOY PROBLEMS, VAST MAJORITY, EJECTORS & NC M dated back from '77 to '82. It is all worth it for the BOY PROBLEMS track. As for VAST MAJORITY, my kid can play better than that! The other tracks? Well you decide for yourself. (EZ)
(Existential Vacuum Records)

V/A - "Self Mutilation One, Two, Three and More" CD

Basically all three of these comp 7" and a few bonus tracks. Obviously varies in quality. But they sure get the goods at times with usually unreleased stuff by SUPERCHUNK, SANDY DUNCAN'S EYE, VERTIGO, SEAWEED, JONESTOWN, GREEN MAGNET SCHOOL, THE MEANIES and much more. (LH)
(Hippy Knight Records, PO Box 1281 Windsor 3181, AUSTRALIA)



Still Angry

WINTER/SPRING ISSUE #14
OUT FEB. 7TH

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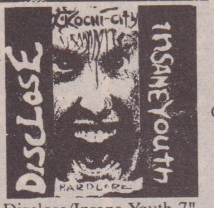

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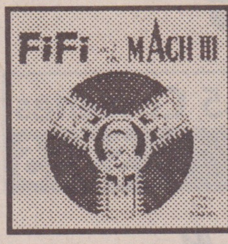

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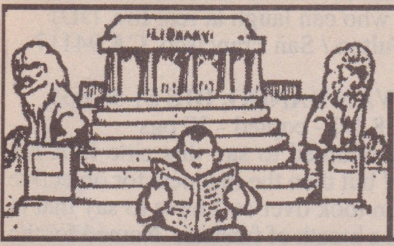


BETWEEN THE LIONS

Reviews by: (MA) Matt Average, (SB) Suzanne Bartchy, (KC) Kim Carlyle, (CC) Carrie Crawford, (JD) Joe Donohoe, (LD) Lali Donovan, (GF) Gardner Fusuhara, (LH) Lance Hahn, (HH) Harald Hartmann, (HK) Hawk, (JX) Jux, (ML) Missy LaVallee, (TM) Timojhen Mark, (NR) Natasha Riggins, (DS) Dave Stevenson, (EW) Eric Wilson, (MW) Matt Wobensmith

ACTION FIGURE #1.5 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 20 pgs
This is a half issue kind of thang to hold you over until issue 2. Quality is a household word here for your skating and straight-edge connection. Interviews are with Tom Knox, Mike Vallely, Ron Knigge, Pat Guidoti, Prohibition, Lance Conklin, Dan Rogers, and a write-up of contests held at the Brooklyn Banks. This zine is taking over. (MA)
Juergen Heerdegenm / RPO 6842 / PO Box 5063 / New Brunswick, NJ 08903-5063

ADVERSITY #8 / $1.50 ppd
8 1/2 x 11 - newsprint - 32 pgs.
Crammed full of (rarely) reprinted political articles and band interviews, including: Hellkrusher, Disaffect, ChaosU.K., and Rapture. A UK scene report, a blurb on Anarchist Black Cross, a pro-squatting article and a piece on Croatia after the elections compromise this issue. We've got the mandatory review sections to refer to for all your future vinyl purchases, ummm, depending on what your musical taste are. (SB)
PO Box 1751 / Torrington, CT 06790

ARM'S REACH #3 / $3.00 ppd (US)
8 1/2 x 11 - copied - 52 pgs
I've been looking forward to seeing this zine for quite some time now, and believe me, it was worth the wait! *Arm's Reach* straight up rules! Definitely one of the best straight-edge zines in existence, taking the ideology beyond rhetoric and sloganeering which too many zines tend to do. Interviews are with Naked Angels, which didn't do much for me, 'cuz I'm not really into them anyway, but the Ray Cappo conversation was interesting, especially in the way it ends, and the most interesting and informative interview was with Stephe Perry, editor of *Drastic Solutions*. There is also an interesting article on how the government tries to equate the fur trade with the Native peoples' way of life, along with various opinions, reviews (great taste in music) and a great layout. Inspiring to say the least. Fuck, I'm jealous... (MA)
PO Box 4 / Stn 'C' / Toronto, ON / M6J 3M7 / Canada

BLACK 'N' DEKKER ART MACHINE Special / $3.50
81/2 x 11 - offset - 56 pgs - German + English
Usually this magazine covers all kinds of music and artistic endeavors, but this issue is devoted to the history behind and making of the movie "Trail of Blood", about the Green River Killer. There are lots of pictures and an interview with Joe Coleman. A must for gore-hounds. (NR)
Memoria Pulp / PO Box 101710 / 88647 Uberlingen / Germany

BLOOD TIES #2 / $2.00 ppd
7 x 8 1/2 - copied - 48 pgs
This is a zine focused on hardcore, tattoos, and graffiti. I pretty much feel tattoos are boring, but I was definitely interested in seeing the graffiti, which there's an abundance of. How about an all-graffiti issue? On the musical end you've got interviews with Mouthpiece, Next Step Up, Face Value and more. (MA)
PO Box 7538 / Langley Park, MD 20787

CANVAS #6 / $1 ppd. or trade
5 1/2 x 8 1/2 - copied - 28 pgs.
Not much here. Interviews with Quicksand, and Ani Difranco. Reviews, scams. Nothing wrong with this, just a little too typical. (GF)
College, Box 641 / Saratoga Springs, NY. 12866

CAUGHT IN FLUX #2 / $2 ppd.
7 x 8 1/2 - copied - 28 pgs.
Lucky for you and me that the powers-that-be at this magazine (who probably don't even read the zine reviews) don't limit zine coverage the way they do music. This zine is definitely punk to me, while covering music that would never get reviewed here. Very oh-la-la indie pop, with an emphasis on being a genuine fan. Interviews with Tiger Trap (RIP) and a letter from an ex-member of the Marine Girls. Check it out - punk's not dead. (MW)
PO Box 7088 / NY, NY 10116-7088

CHUMP #1 / 52¢
8 1/2 -newsprint - 16 pgs
Generally, a pretty cool zine. Nice layout, reviews here and there and interviews with Supersuckers, Tilt and Slant 6. Just one question: why does every zine (MRR included) have the urge to diss on Riot Grrls? I guess it's cool to part of the backlash. Wrong. (LH)
1030 W. Franklin St. #35 / Richmond, VA 23220

COCHINEAL #2 / 29¢ stamp
4 1/4 x 5 1/2 - copied - 32 pgs
Wonderful 'zine of graphics and words that makes a little story book/journal/ commentary. Well done. Issues center on a personal view of child abuse & body image, and are done in a very creative & captivating manner. Well-integrated. Get this one for sure. And, you are right, rape isn't funny. (KC)
Rachel Diamond / 4157 Verona Rd. / S. Euclid, OH 44121-3109

COFFEE & HASHBROWNS #3 / $1 or trade
8 1/2 x 11 - copied - 28 pgs.
Punk punk and more punk! Very DIY home-

grown local zine that's grammatically incorrect. Interviews with Horace Pinker and the Suspects flow nicely with editorials about shitting, Michael Jackson, and the police. Worth the cover price along for the story about being in a gang called "The Dragon Claws" in fourth grade! Very entertaining. (MW)
12206 Plumbrook #3 / Houston, TX 77099

COMETBUS #31 / $2
5 1/2 x 8 1/2 - copied - 82 pgs.
Please people, give up. You will never touch this. This issue has no pictures, no graphics, just 100% writing. Reads like a short novel. More traveling tales of various towns and cities, daily life of Aaron. This rules because he is a *great writer.* You know what this is like, and it just keeps getting better. Back and forth across America again. You need it. (GF)
48 Shattuck Sq., Box 149 / Berkeley, CA. 94704

CONNECTION X #4 / $3.00 ppd
8 1/2 x 11 3/4 - copied - 20 pgs
Here's a zine that certainly breaks stereotypes. Rooted in straight-edge and socialism, you would expect this publication to cover bands that are in one way or another aligned with aforementioned ideologies, but instead, the 'editors' throw a wrench into the machine by interviewing folks who play the hard, heavy and good stuff like Pitch Shifter, Monument and Crossed Out. Also inside are a couple of opinions, with a socialist slant, a Belgian scene report, plus clear photos and a slicker than grease layout. Good stuff... (MA)
Roger NBH / Kruisstr. 53 / 6411 BR Heerlen / Holland

COW/BOY LOVE #4 / price ??
6 1/2 x 5 - copied - 30 pgs
So all or most of the people who do this mini zine are also responsible for others including the amazing *Rossiger* no less. Stories of travel, cartoons about spitting on frat girls a story about a 15 show a guided map of things in Tempe, and a buncha other odds and ends. (LD)
3700 N. 1st Ave. #1012 / Tucson, AZ 85719

CRUD BOMB #3 / $1.00 ppd
8 1/2 x 11 - printed - 24 pgs
An interesting zine that reviews old monster flicks, plus records and other zines. Also has an interview with the band Meatshits. Overall a pretty neat zine! (HH)
#103 Bouton Hall / S.U.N.Y. New Paltz / New Paltz, NY 12561

CULTURE IS MY ENEMY #2 / $1.50 ppd
5.5 x 8.5 - copied - 18 pgs.
Decent smaller zine covering some of the bigger grind / thrash bands of today - interviews with Assuck, Hellnation, Hiatus, the Meat Shits (duh..Robert is humorous in being a harmless moron.. talk about a waste of air!), some record reviews etc etc. None of the interviews are particularly long / indepth so it's what you'd have to call 'lite' reading. (TM)
Marino / PO Box 32511 / Cleveland, OH 44132

DAMNATION #1 / $2.00 ppd
8 1/2 x 11 - copied - 44 pgs
As far as content goes, this lacks. It's mostly made up of stuff from comics, and various publications. There are a few opinions, reviews, and interview with Shortsight. Hopefully next issue the 'editor' will put more themselves into their efforts. (MA)
Jay Palumbo / 45573 Kensington / Utica, MI 48317

DETROIT MURDER CITY COMIX #3 / $2.50 ppd.
6 5/8 x 10 1/4 - offset comic - 28 pgs
In venture no. 3 Kent Myers and Rick Metcalf dare to probe into just what happens to all the falling shells from guns fired in Detroit on New Years Eve. Also an EC comicesque safe cracking story and a fable about a 70's biker who falls into a Black Sabbath serenaded lude induced coma only to awaken in a gentrified 1990's as Ripped Van Winkle. Brutal and violent humor for people who can laugh at real life. (JD)
1684 Fulton / San Francisco, CA 94117

DIE EVAN DANDO, DIE $1.50 ppd.
5 1/2 x 8 1/2 - copied - 20 pgs
I was attempted to say this zine ROCKS HARD! but then the instincts for objective criticism took over so I have to say that at least its a breath of fresh air. Named for the hated singer from the Lemonheads (admittedly once a good band but no more) the *male* editors of this zine hate Evan because he says things in interviews like "I would hope to be more like a woman than a man actually.....men have proved that they really can't get it together". The DEDD editors turn around and say "get past the perfunctory Male=Bad routine and start working on a healthy respect of who you are" and "we're not saying" that Dandoe "just bashes men to try to get women to sleep with them...." but "he probably does." Honesty - there isn't much of it around these days. The practical article on shaving I might actually follow. (JD)
1464 Easton Rd. / Warrington, PA 18976

DISCORDER #131 / send a couple bucks?
11 x 14 - newsprint - 36 pgs.
A college music paper focusing on, college rock? Yes, it's true, but there seems to be enough good taste to include some punk stuff, in between major label "grunge" and "alternative" crapola. In spite of their musical territory, there is some good writing, intelligent reviews, a 7" column, and even an interview with Rancid. Not bad for what it is. (MW)
Rm. #233 / 6138 Sub Blvd. / Vancouver, BC / V6T 1Z1 / Canada

DIXIE PHOENIX #9 / $2 ppd or trade
5 1/2 x 8 1/2 - copied - 100 pgs
The ever-expanding 'zine of great writings & poetry/prose by various individuals. Large section on traipsing through Europe, full of poignant observations, feelings & personal exploration. Article on MLK Jr. analyzing the Civil Rights movement. Neat thoughts on 'zine reviews! Wonderful as usual, yet some difficult fonts to read on my poor eyes. (KC)
3888 N. 30th St. / Arlington, VA 22207

DOUBLE BILL #3 / $3 ppd.
7 x 8 1/2 - copied - 28 pgs
Yay! A new issue! The saga of Bill Conrad (The Fat Man) vs. Bill Burroughs continues and you don't want to miss it. This is the *fun* issue, and is it ever. It's queer, gurly and great and I just *luv* it. (ML)
PO Box 55 Sta E / Toronto, ON / M6H 4E1 / Canada

DUHHH #3 / **BUNKER** #1 / $2.00 ppd

6 x 8.5 - offset - 40 pgs.
Best thing in this are the really clever graphics - especially the R.E.M. one (have to see it to get it!). Tons of great reading - testimonials against work, how to get 'guns' by mail, movie reviews. Turn it around and there's more - diatribes against everything that deserves it - like the human race. Excellent! (TM)
Anthony P. / Box 75 / 52 Call Lane / Leeds LS1 6DT / England

EL ZINE DE EUGENE #8 / $1 ppd
8 1/2 x 11 - copied - 20 pgs
No, it's not about the Northwest's coolest scene, but a zine by some guy from Florida. There's some cartoons, a lot of rambling non-sequitor prose, and that's more or less it. Article about how he hates all the boring videos on MTV (there *is* a way to avoid watching them, you know...). Some funny stuff here but could use more focus. (EW)
Noah Vail / 6800 SW 40th St #223 / Miami, FL 33155

FULL BLAST #1 / $2.50 ppd
8 1/2 x 11 - printed - 36 pgs
A new up-to-date zine by Tunga-Tunga's Louanne that has extensive interviews with New Bomb Turks and Screeching Weasel. There is also an article on Camille Paglia. Plus in this zine there are plenty of garage punk record reviews and zine reviews. (HH)
3329 Lonefeather Cres. / Mississauga, ON / L4Y 3G6 / Canada

FUNCTION #9 / 2 stamps or trade
5 1/2 x 8 1/2 - copied - 64 pgs
Function has been around a while now and has maintained a focus on feminist-type issues (yay!). However, it has a lot of pretty standard zine fare for this genre—a lot of Susan Brownmiller and Andrea Dworkin excerpts, personal writing, poetry, mostly revolving around sexism, abuse, porn, etc. None of this is bad, but...let me put it this way...I'll be a feminist til my dying day, but I'd like to see things get a bit—reinspiring!! (ML)
15 W. Galer #3 / Seattle, WA 98119

GEE-ZUZ #11 /$2.00 ppd
8 1/2 x 11 - copied - 19 pgs
This is one of the *few* consistent zines these days, also one of the very few that are always good. From the cover art (this issue's cover is a tribute to the assassination of J.F.K.) to the dark, and at times, twisted humor, this zine is guaranteed to upset the sheltered, uptight, squeamish, etc., and that alone is worthy of a few belly laughs. In this installment there's conversations with Redd Kross, Hump, Fudge Tunnel, and Darcy Jansen; editor of *Waiter, There's A Conspiracy In My Soup*, along with articles on over population, various view points on suicide and more. A hilarious and though provoking read. Get it. (MA)
297-810 W.Broadway / Vancouver, BC / V5Z 4C9 / Canada

GOGGLEBOX #2 / $1.00
5 1/2 X 8 1/2 - copied - 36 pgs
This begins with a long, personal interview with Ian Mackaye and ends with exaltations about New York City. I love zines that leave you feeling so warm you put it away for that proverbial cold rainy day, knowing it'll be just the right thing to get you smiling. (CC)
Jennifer / 415 McBain / 545 W. 114th / NY, NY 10027

GREAT ENOCH #1 / $2.00 or trade
8.5 x 11 - copied - 20 pgs.
This was worth reading for the line "I love our son, wouldn't trade him for a Rorschach reunion or anything". But seriously - some serious reading here with interviews with Pete of Blacklist MO, Onward, Age from Germany, a enormous (9 pgs) Man Lifting Banner interview, and a smattering of reviews / editorials etc. Seems to be a print equivalent to a lot of the positive/political European music. Good stuff.(TM)
J. Nielsen / Danmarksgade 82 St TV / 9000 Alborg / Denmark

GREEDY BASTARD #9 / $1.00 ppd.
8 1/2 x 11 - offset - 24 pgs.
This fanzine is funny as fuck. I swear. You just gotta read the expose piece on Tony Victory, as well as a zany travelogue, an interview with the great "Aussie Greg", a bizarre centerfold, and a totally bonkers phone poll. You won't believe your eyes when you read this - a must! (MW)
Bill Florio / PO Box 1014 / Yonkers, NY 10704

GUMPTION #4 / $2 ppd or trade
8 1/2 x 11 - copied - 22 pgs
Crazy yet neat sort of handwriting, once you get use to it. Various sorts of writings & rants coming from a personal perspective on topics such as homophobia, work, manic depression, working against the system, etc. Includes a little half-size 'zine called "The Battle for your Mind" which contains very interesting stuff on persuasion & brainwashing techniques used on the public today. Yowie. Very worthwhile. (KC)
PO Box 961 / Rochester, NY 55903-0961

HAGL #24 / $2 ppd
8.5 x 5.5 - offset? - 36 pgs
Lots of interesting language and humor in this British Smorgasbord that runs the gambit from drunk to political to old school punk rock. Stuff on European fascism, riots, lots of scene reports, reviews. Interviews with Vacant Lot, Big Boy Tomato and others. All packaged in a chaotic layout and shitty print job that only adds to the mess. (DS)
57 Briardene / Burnopfield / Newcastle Upon Tyne / NE16 6LJ / England

HALF TRUTH #17 / $2 ppd.
8 1/2 x 11 - offset - 40 pgs
This LA humor zine is getting slicker in appearance and attracting more ads. As usual, some bits are really funny but a lot of it is just kind of there. Most of the good stuff this issue is comics and a Bukowski poem (the first one I've ever really liked), plus the inimitable Ambulance Man. (EW)
PO Box 931013 / LA, CA 90093

HECTIC TIMES # 6 / $2
81/2 x 11 - copied - 48 pgs
Even though this issue didn't come with a Santa Cruz compilation tape, HT just keeps getting better. For such a small city to refuse to give up on it's scene even though there's virtually nowhere for bands to play is amazing. The zine interviews bands and talks about cool places to skate...and they haven't run out of material yet! (NR)
PO Box 2652 / Santa Cruz, CA 95063

HEX #2 / $1.00 ppd
5 1/2 x 8 - copied - 40 pgs.
I get a good sense from browsing thru this of the special relationship that women can have. The editor expresses this though real life stories that leave one with a sense of melancholy for the best friend they had when they were younger. Yes, the fine line between best friend, a crush, and obsession. It's an interesting topic, seeing as how it doesn't have to involve sexual tension to exist. The rest of the zine is personal stories, fill in the blank stories, and trips to the East Bay (yes, just move here!). I liked it! (SB)
PO Box 989 / Berkeley, CA 94701

HEY NINETEEN #2 / $1.25 ppd.
7 x 8 1/2 - copied - 40 pgs.
Ok, ok, it's a Steely Dan song, not Santana. Sorry. This has a cool cover. It seems like the editor puts a lot of effort into this. It's not bad, just so personal...minute by minute sideline notes of a bunch of shows and a birthday party that gets a bit tedious. A Cub interview too. (ML)
134 Louis St / New Brunswick, NJ 08901

HIGH ON PROPAGANDA TILL I DIE
#4 / $1 or trade
5 1/2 x 8 1/2 - copied - 38 pgs.
Anti authority is the main focus here. Tales of fucked shit from family, school, and a lot of stories about cops. If you are an oppressed teen, this may be for you. (GF)
PO Box 4453 / Laguna Beach, CA. 92652

HOLY BILE #5 / $1.00 ppd
8.5 x 11 - copied - 34 pgs.
Quite a hilarious magazine - from the panning of 'Answer Me' as the Weekly World News for the tragically hip to the 'Angry Little Man' comics. There's some seriousness beneath it all, with a reprint of a Bertrand Russell article praising idleness and a first hand account of being institutionalized. It's the humor that I loved the most - had me laughing out loud. (TM)
PO Box 21541 / "Little Italy" Postal Outlet / 1850 Commercial Dr / Vancouver, BC / V5N 4A0 / Canada

HUNGARO #3 / $1.50 ppd.
5 1/2 x 8 1/2 - copied - 40 pgs.
All I could think of when I read this was that the editor sat down one day at a typewriter and decided to keep typing until they had enough material to fill a zine. It has nice layout, and I *wanted* to like it, but it didn't really hold my interest. (ML)
PNMV / 120 State Ave. NE #241 / Olympia, WA 98501-8212

I AM THE THUMB TACK #1 / $1 ppd.
5 1/2 x 8 1/2 - copied - 28 pgs.
There sure is a friendly feel to this. Good humored stories from the midwest, punk and otherwise. I have to say I prefer the editors blurbs over the contributors. Also has an All You Can Eat interview. Nice. (LH)
Nora / PO Box 56 / Warrensburg, MO 64093

THE INFINITE ONION #9 / $1.00 ppd

newspaper
I was feeling a bit weary as I picked up the latest copy of I.O. I thought this wouldn't really spark anything in me one way or the other. I.O. tends to fall in the anarcho/political vein of things, and I've got to say, the personal writings are forever more intriguing then the political stuff. I like the persistence in continuing to follow political stories thru, especially since this could be the first time many of you have heard about this stuff. Humor and decision to see more then one way of looking at things has made this paper better than ever! (SB)
PO Box 263 / Colorado Springs, CO 80901-0263

INSIGHT #3 / $3.00 ppd.
8 1/2 x 11 - offset - 92 pgs
I believe one of the secrets behind readable or interesting interviews, aside from interviewing people who are actually interesting, is an interesting or intelligent interviewer. Such is the case perhaps with John Livingstone, the beans behind this impressively formatted zine. The interviews with Mike Morrasky (a la Steel Pole Bathtub), Robert Poss (of Band Of Susans) and Harvey Pekar (author of *American Splendor*) are very followable and worth the read. Also contributed are Monster Magnet, Treepeople and John Gacy. The comix are fairly shitty (but that's just my opinion). (JD)
PO Box 1592 / Kalamazoo, MI 49005-1592

JAPANKORE #3 / $.50 + post.
5.5 x 8.5 - copied - 24 pgs.
As the name implies, this is about Japanese stuff exclusively - even to the point of not reviewing non-Japanese stuff on comps. Interviews with Unwise, CFDL, Erica of Record Boy, Disclose, Boredoms, and the usual stuff like reviews and whatnot. Good reading if you're into what's getting coverage (I am), probably dull if you're not. His want list is interesting as well... (TM)
Brian / PO Box 8511 / Warwick, RI 02888

JASPER'S ORGASM #3 / 29¢
5 1/2 x 8 1/2 - copied - 10 pgs.
Mykel Board referred to this a couple of MRR's ago. At first I thought this zine, put out by a friend of mine, was sort of amateurish (yeah zines are supposed to be *amateurish* but I mean amateurish by zine standards) but after reading it I realized that there was some great twisted wit inside like the thought of interviewing a pyromaniac "I'll do anything for revenge" and sayings like "there will never be true equality among the sexes until a man can attend church with his kneecaps showing". In addition samples from the Church of Scientology's personality quiz, a evaluation of anal lubricant and porno pics that the editor stole from her job make this worth the toilet sit. Jasper thinks the photo on the back looks like Jello Biafra but I thought it was closer to David Byrne. (JD)
PO Box 401055 / SF, CA 94140

JERSEY BEAT #50 / $2
8 1/2 x 11 - offset - 62 pgs.
Jersey Beat is a music zine. Jim Testa doesn't care about the majors vs. indies thing, and his zine reflects that. That's always kinda bugged me, but at the same time, Jim is an intense music fan, and gets just as excited by, and gives equal time to little garage bands as the major schlock. This issue has interviews with Garden Variety, Girls vs. Boys, the Cucumbers, Nudeswirl, and Advocate. Also has a great article about the New York club scene, which was something totally new to me. I don't agree with his take on majors, but this is a great music mag, and Jim is a dedicated scenester. (GF)
418 Gregory Ave. / Weehawken, NJ. 07087

JUMBO SHRIMP #4 / $1 plus stamps or trade
5 1/2 x 8 1/2 - copied - 32 pgs.
If you're feeling kind of old and are having a hard time remembering your high school days, then look no further. It's messy, irreverent, juvenile and unpretentious, in a charming sort of way. Fashion tips mingle freely with philosophical essays on the purpose of life and adolescent frustration. I wish I was this cool when I was a teen. (MW)
Michelle Hardesty / 7405 Creekwood Lane / Prior Lake, MN 55372

KICK IT OVER #32 / $2.50
8 1/2 x 11 - offset - 46 pgs.
Purely political. Anarchist, Socialist, etc. whatever. Very P.C. I still use that term, because it's easy. To me, P.C. is good. Anyway, this has lots of articles about ecology, economics, homelessness. In general, this covers what I would call the "typical" issues, and takes the "typical" stance, but it is well written, holds your interest, and provides some insights and historical background which was new to me, thus I found this to be very interesting. (GF)
PO Box 5811 Station A / Toronto, ON / M5W 1P2 / Canada

LET THE PARTY BEGIN #4 / price??
5 x 8 1/2 - copied - 24 pgs
This zine from Denmark includes an incredibly extensive scene report of Puerto Rico, reviews, an interview with this guy from Mexico who does a punk record show, a brief scene report/discography from Spain, and a few editorials. It's a nice zine, but I didn't find any of it to be truly spectacular. (LD)
Sroan / c/o Cafe Tusindfryd / Kattesundet 10 / 9000 Aalborg / Denmark

LIFE WITH PICASSO #3 / $1 ppd
81/2 x 51/2 - copied - 40 pgs

No-MacIntosh freeform cut and paste bits and pieces xeroxed pictures...you get the idea. Several stories and little informative articles compose this zine. Some would call it underproduced, but it gets the job done. (NR)
PO Box 40164 / Berkeley, CA 94704

LINT SCREEN #4 / $1 ppd or trade
5 1/2 x 8 1/2 - copied -36 pgs
Mostly photos of bands playing — whee. Also reviews, personal/emotional articles, trivial gossip. I like the layout and I'm sure they're real nice people. (EW)
1304 1/2 S 4th St / Lafayette, IN 47905

LIVING #7 / $3.00 ppd
7 x 8 1/2 - copied - 48 pgs
This definitely is an improvement from the previous issues, from the content to the printing job. Interviews with Encounter, Fadeaway, Unbroken, New Age Records, plus opinions, personal reflections, reviews, and a gang of photos!! (MA)
43 Saber Lane / Williamsville, NY 14221

LA LLETRA A #37 / $3
81/2 x 12 - offset - 56 pgs - Spanish
Here's a sobering magazine to remind you the US isn't the only screwed up country around. Police violence, Nazi hatred, struggle of squatters, emigration problems and all sorts of horrible things are the topics. You'll never see any of this stuff on the news around here. Read it and weep. (NR)
La Cera 1 bis / 08001 Barcelona / Spain

LOOKING STRAIGHT DOWN / $1 ppd
5 1/2 x 8 1/2 - copied - 20 pgs
The editors put together some thoughts on some big life questions by various people she contacted such as her friends, dad, a nun, Blake Schwarzenbach, & Pete Chramiec. Stuff like why are we doing what we are doing in life, what is important to us, etc. Also interesting piece on work (could of been in last MRR). Highly recommended. Get it & take a look at your life! (KC)
David Gioia / 6131 Kingsbury / St. Louis, MO 63112

THE MILITANT VEGAN #5 / .50 cents ppd
8 1/2 x 11 - copied - 12 pgs
The latest installment from a zine dedicated to educating the interested in ways of taking action in the animal rights movement. Amongst the clippings of actions reported in various news papers from around the country, there are articles on hunt sabbing and the fur trade. Interesting. Also comes with three patches for easy identification... (MA)
Blacklist / 475 Valencia St / San Francisco, CA 94103

MISS MICHIGAN #1 / $1.25 ppd
5 1/2 x 8 1/2 - copied - 48 pgs
Self-proclaimed, self-styled, completely out and proud "emo" girl writes about all the things that make her smile. Interviews with Fifteen and tons of zine reviews. As far as the piece on appreciating tummies, Hey come on Katie, Know No Boundaries!! (CC)
Katie Gorell / 246 Yakeley / MSU / East Lansing, MI 48825-1009

MOLESKIN #only / 3 x 29¢ stamps
4 1/4 x 5 1/2 - copied - 20 pgs
I would file this zine under "emo." I would expect more substance from a zine, but maybe I'm picky. There's personal little stories and bits of commentary... comes with two free stickers. Didn't excite me. (ML)
130 Eucalyptus Av #68 / Vista, CA 92084

MONKEYWRENCH #1 / $1.00
8 x 11 - copied - 24 pgs
This zine is somewhat too raw for my taste, but hopefully will improve with time. It contains a Zappa Tribute plus interviews with Irresolution and Sam Black Church. It also has the usual record and zine reviews.(HH)
Joe O'Brien / 17 Princeton St. / Holyoke, MA 01040

NEW BRAND #3 / $1 ppd or trade
8 1/2 x 5 1/2 - copied - 32 pgs
Quickie read with art, poetry, Virginia scene reportage, record reviews. Lots of short essays, most of which didn't really impress me. But at least they're very humble and constantly remind you that your own opinions are just as valid as theirs. Some hilarious quotes from Pat Robertson, but they actually rebut his arguments as though they deserved to be taken seriously! Not bad. (EW)
PO Box 184 / Vinton, VA 24179

NOSEBLEED #9 / $2 ppd.
5 1/2 x 8 1/2 - copied - 32 pgs.
Well, this one here is mostly a music zine with interviews with the likes of: Another Fine Mess, The Young Gods, Slint and the Couch Potatoes vs. the Amazing Screaming Willies. Add to this some music reviews, some graphics and a UK update and you'll pretty much get a nosebleed — ish 9. So if this sounds like what you're looking for, then check it out. (JX)
37 Chalfont Rd. / Malahide / Co. Dublin / Ireland

NOTHING #2 / $1.00 plus stamps
5 1/2 x 8 1/2 - copied - 28 pgs.
Neat little zine with plenty to read and look at. Good features include: a chat with gay straightedger Sean Positron, a contest, an interview with Level, and essays on rape and veganism. But the best features have got to be the Underdog centerfold and the abundance of photos with young fuckable straightedge boys. If you aren't a pedophile before you read this zine, this'll be enough to convert you. Can't wait until the next issue. (MW)
Tre McCarthy / 1191 Boylston St. #6 / Boston, MA 02215

ONLOOK #1 / $2.00 ppd
7 1/2 x 8 1/2 - copied - 28 pgs
Good first issue with an enthusiastic attitude. Interviews with Mouthpiece and Chokehold along with opinions, reviews and more. This definitely deserves your support. (MA)
54 Crescent Ave #J / Dorchester, MA 02125

OUT OF BOUNDS #3 / .58 ppd.
8 1/2 x 11 - copied - 28 pgs
Funniest damn thing I've read all month. Anybody who wants to rip their gut open should read the argument on page 9 between Alex and Ethan. Alex the Marxist argues that animal experimentation is okay if it will save human lives and that animal rights activists want to bring everyone back to the Middle Ages, Ethan argues that the exploitation of animals is wrong and that humans oppress animals by putting them in "conc(i)ntration [sic] camps called farms" and that Marx was against oppression. Neither gentleman seems to own a dictionary (but then again asking people to spell correctly is a form of macho meat eating oppression). Also included is are interviews with Born Against, the Blanks 77, Struggle, Disrupt, Skinhead Magnet and a bunch of appropriated matter. (JD)
PO Box 1142 / Douglas, MA 01516

PMS #4 / $2 ppd.
8 1/2 x 11 - copied - 40 pgs.
Oh la la, my favorite topic of late: Gay Skinheads. And it's all right here. Interest-

ing anecdotes and London musings. Along with letters, the German skin movement, Oi Polloi and Citizen Fish interviews and a Q & A on anarchism. Finally, if that's not enough, there's music and show reviews and a piece on S&M. So get it already. (JX)
BM Box 5834 / London W0N 3XX / England

PAWHOLES #4 / $3 ppd?
8 1/2 x 11 - printed - 48 pgs
If not for Pawholes, how would I know of video pelvic exams, how vibrators can improve your guitar playing, or 50 variations on the phrase Poon Tang? This zine suddenly got very slick, but luckily it's still pretty rad. Interview with a worker at Good Vibrations, a Come tour diary, and much more. I actually read most of this without a moment of boredom, which believe it or not says a lot. (ML)
PO Box 81202 / Pittsburgh, PA 15217

PEARL #1 / $2.00 ppd
8 1/2 x 11 - copied - 28 pgs
Some fiction, thoughts on women's bodies and revolution, interviews with Adrienne Droogas and Undertow (Whew!! and much more!) I must say the most significant piece for me was her reflections on a friend/ godfather Peter who has died of AIDS. This zine is really great, read it. (CC)
Simone / Old Post Road / RD #1 Box # 12 / Red Hook, NY 12571

PISS OFF! #0 / $1.50 ppd
81/2 x 51/2 - copied - 44 pgs
Angry but happy (at least some of the time), P.O. manages to touch on classic annoyances of punks; holidays, poseurs, cops, egos, boredom without being predictable. But, these folks are not rotting in hate. They drive all the way from Nevada to see a Spitboy show in Berkeley, California! Now that's love! (NR)
PO Box 20522 / Carson City, NV 89721-0522

POPCORE/ZERO POINTS BULLETIN / $1
5 1/2 x 8 1/2 - copied - 32 pgs
This is a kinda neat little split zine focusing on the editors' local scene. Some rants about consumerism/ society/ etc., local bands, stories, and my favorite part, a piece on why college is a big waste of time and why you should skip it and just have fun instead...(ML)
Dawn / 1043 Blue Ridge Ave / Atlanta, GA 30306

POTLUCK #5 / #1 ppd?
5 1/2 x 8 1/2 - copied - 28 pgs
Stories about Catholic high school encounters in P.E. & racist white boys. Also articles on the affect of violence on children, money, Mexican-American War , & other political & personal stuff. Pretty cool. Like the cover quote.
2600 Charter Oak / Little Rock, AR 72207

PROFANE EXISTENCE #21 / $2 ppd
11 x 17 - offset - 24 pgs
For any punk who hasn't seen PE yet, it's everything that Maximum isn't and something unique in this country. The magazine itself is a collective with associated businesses. Articles are often political and music tastes tend to run toward those hard to find young punk and hardcore bands from the US as well as abroad. This issue: Civil Disobedience, Misery, So Much Hate. (NR)
PO Box 8722 / Minneapolis, MN 55408

REJECTED #2 / ???
5 1/2 x 8 1/2 - copied - 40 pgs
Very punk with poor copying and scrawled handwriting in some places. Some micro-band interviews, news clippings, short stories (necro-bestiality!), animal rights, anti-smoking info, cool anti-straightedge cartoon, report from an anti-fascist march, more. Very cool but really could use a bit of improvement in the production standards. Mero forgot to write in the price, so send him something to trade. Oh yeah, he also has a huge list of bootleg tapes for sale or trade! (EW)
Mero / 9 Woodlands Ave / Dun Loaghaire / Co Dublin / Ireland

RENDEZVOUS WITH VIOLENCE #1 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 36 pgs
Not a bad first effort. This is made up mostly of opinions, collages, clippings, along with reviews, and an Endpoint interview. The editor obviously has a lot of heart, and is very enthusiastic and caring about hardcore. Well worth your support. (MA)
Justin / 5 Buswell St #7 / Boston, MA 02215

RUBBERBAND #2 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 36 pgs.
Wow - a way rockin' ska-grrrl punkzine! Great reading with pieces on Kentucky Fried, television, and of course, coffee. Includes sassy pics of your favorite bands doing what they do best, as well as an interview with Bad Manners and a thriving review section. One to watch, for sure. (MW)
Sarah & Liz / 100 Rose Dr. / Columbia, SC 24205

RUMPSHAKER #1 / $2.00 and 2 stamps
8 1/2 x 11 - copied - 36 pgs
Pretty good for a first, from the looks of this you would think the 'editor' was on his third. Conversations are with 108, Shift, Ian MacKaye, Roree Krevolin, Into Another, along with jokes, opinions and reviews. The 'editor' is a good writer, and I can only hope to see more personal writing in future issues. (MA)
Box 211 Dutch Quad / S.U.N.Y., Albany / Albany, NY 12222

SCAREBOB #6 / 50¢ + 29¢ stamp
4 1/4 x 5 1/2 - copied - 24 pgs
What a cute little zine...tidbits of info on Bob Hope. Seems to be their obsession. Healthy as any, I suppose. Interviews with Samiam and Supercharger. Cool. (LH)
PO Box 425 / Newark, DE 19715

SCRAPE #10 / $2 ppd.
8 1/2 x 11 - printed - 40 pgs.
Missy says, "This is cheesy. You'll like it." Uh...yeah, this is pretty neat. More reviews than you can imagine, a few interviews and some blurbs about the Florida haps. Sure made me realize how many Florida bands Allied puts out. (LH)
PO Box 651835 / Miami, FL 33265

SIGN ON THE DOTTED LINE #1 / $1.00
5 1/2 x 8 1/2 - copied - 24 pgs
Refreshing! (sounds like I am going to start talking about a soft drink, eh?) This zine has a rawness that would inspire even the most uninspired to do *anything* to express themselves! There are thoughts on violence, veganism, recipes, zine and show reviews. I can't wait for the next issue, don't lose your sight! (CC)
Sean / 30 Columbus Ave / Edison, NJ 08817

SILENT FANZINE #6 / $2 ppd
8.2 x 11 - copied - 20 pgs
From Canada, this is smart and entertaining. Some good writing on oral sex(actually a response to Yeasty Girlz) and a criticism

of Straight Edge. Interviews with Moral Crux, Asexuals, Furnaceface and Bad Religion. Reviews and other stuff too. (DS)
Keith P / 2980 Earl Grey / Victoria, BC / V9A-3G6 / Canada

SKATE MY MATTRESS #1 / 3 stamps or trade
5 1/2 x 8 1/2 - copied - 28 pgs.
What a bizarre thing, this is! I can say for sure that it's quite funny. It's just difficult to tell if it's sarcasm that I'm reading or whether it's the truth. I love that sort of thing! There's feminist revenge as well as painfully cruel humor about the pathetic "Seattle scene". These, among other equally vicious diatribes, make it very worthwhile. (MW)
502 Bellevue Ave. E #101 / Seattle, WA 98102

SKINTONIC #15 / $3.00 ppd
8 1/2 x 11 - offset - 44 pgs - German
A Berlin skinhead zine that punches racism in the face. This issue has articles on the bands, Sick Of It All, Rancid, Magnificent, Desmond Dekker and El Ray. Loads of cool ads, lots of reviews and plenty of Oi, Oi, Oi! (HH)
PLK 077 581-C / 1000 Berlin 44 / Germany

SOUL REFLECTION #1 / $3.00 ppd
8 1/2 x 11 - printed - 43 pgs
Seriously, this zine has one of the slickest layouts I've seen in quite a long time, and the content is equally great. There's quite a bit to read here, it's kind of of philosophical, introspective, intellectual, etc., with art on a political, social, and personal level, along with articles, interviews with The Goats, Rust, Ian MacKaye, Chris Toliver, and tons more. This is a definite stand out with a style all it's own. Take notes...
(MA)
Cassidy Gearhart / 1242 Mt Pleasant Dr / Annapolis, MD 21401

SPECTACLE #1 / $2 maybe?
5 1/2 x 8 1/2 - copied - 64 pgs.
I swear, I never would've thought so much cool stuff could originate from Little Rock, Arkansas. Such as this zine (now based in Atlanta) and many I've seen in the last six months or so. A real winner, including interviews with 8 Bark and Think!, both of them quite good regardless of what you may already think of them. Also, a cool piece on queer anger, a welcome sight to these eyes in this ever-changing punk world we live in. Plenty of other stuff to consume so get it now. (MW)
Theo Witsell / 29891 Ga. Tech Station / Atlanta, GA 30332

SPEED KILLS #5 / $4.00 ppd
8.5 x 11 - newsprint (glossy cover) - 144 pgs.
Wow - nothing could have prepared me for how much this has grown. Huge zine, tons of stuff, including a full on rockin' Gaunt single. The usual potent combination of attitude and content, you get everything from band interviews (Pitchblende, Don Caballero, etc) to reports from the Chrysler Auto show to RFTC tour reports (US & Japan) to a shitload of music reviews - more here than you could read in a sitting. (TM)
PO Box 14561 / Chicago, IL 60614

THE PIECE OF SHIT #2 / $1 ppd.
5 1/2 x 8 1/2 - copied - 28 pgs.
Rather than go for an easy joke, I'll just say I can't get into a zine whose most interesting feature is the word search. Also features NoFX, Corrupted Ideals, Beowolf and RKL. Punk...I guess...(LH)
5410 Broadway #208 / Oakland, CA 94618

THE STARCADE ENQUIRER #1 / send 2 stamps
8 1/2 x 11 - copied - 14 pgs.
A completely nutty mishmash of pure silliness. A cut'n'paste extravaganza. Totally juvenile collages with no apparent meaning. You know, people in general just don't seem to appreciate stuff like this, but I think it's great. (MW)
1213 Linton Ct. / Cary, NC 27511

STRONGBOX #5 / $1 ppd
7 x 8 1/2 - copied - 28 pgs
Articles on how to put on a show, abortion, homosexuality, and various personal rants & writings. Lotsa energy put towards hating "SE". Isn't it sorta odd to lump together "SE" as a category... who are "they?" I mean, perhaps this person's encounters with "SE" sorts has been all bad. Does that make all "SE" people intolerant vegan crazies? And what does that mean anyhow? (KC)
PO Box 2352 / Akron, OH 44309

THOROZINE #5 / $ 2 ppd.
8 1/2 x 11 - copied - 40 pgs.
This zine hails from the the Northwest; and let's you know it's their part of the world. And coming from this corner are interviews with Chicken, Brutal Truth, Destroy, Patchouli Sewer, Infester, Black Atmosphere and Christ Wept. They also have a good review section and lastly, a few editorial-type pieces. (JX)
PO Box 4134 / Seattle WA 98104

TOO FAR #1 / $1 ppd
8.5 x 5.5 - copied - 12 pgs
A zine put together by Adrienne of Spitboy. Lots of personal writing on rape, violence against women, and body image. Some good, some uninspired. An uplifting interview with Tim Yohannan, and a good conversation with Sam McPheeters. Reviews too. (DS)
Adrienne / PO Box 40185 / Berkeley, CA 94704

TOUCHDOWN #3 / $1.00 ppd
8 1/2 x 11 - copied - 30 pgs
Well... This zine is pretty basic, sloppy layout, bad copy quality, etc. Interviews with Mean Season, Victory Records, plus a tribute to Judge (huh?!), news, reviews, photos and a little more. (MA)
30 L Channing Dr / Manchester, CT 06040

TRUST #42 / $5
8 x 111/2 - offset - 68 pgs - German
One of the most jam-packed zines around, with long detailed reviews of music and written stuff. There's also interviews with Cell, Motherhead Bug, Itch and more. Listings of shows around Germany make it seem like there's more going on there than in the US. Thank Dolf for that! (NR)
Dolf Hermannstadter / Salzmannstr. 53 / 86163 Augsburg / Germany

TRUSTKILL #2 / $2.00 ppd
8 1/2 x 11 - offset - 36 pgs
Whoa! Quite an impressive follow up to the first issue. *Everything* has improved! The printing, photo clarity, layouts, content, you name it. Interviews are with Chokehold, Groundwork, and the hottest interview yet a talk with Krishna! Really. Also inside are photos of Strife, John Henry West, Undertow, etc., along with thoughts and reviews.

FANZINE REVIEWS

Great stuff, I can only imagine how issue 3 will look. (MA)
Josh Grabelle / 23 Farm Edge / Tinton Falls, NJ 07724

UNDER CONSTRUCTION #1 / send postage
8 1/2 x 11 - copied - 16 pgs.
Well, this is the first issue and the layout is the shits, but I really like this. Definite potential here, as evidenced by the editor's lack of pretense and genuine opinions. A cool comic, a rant on punk, an interview with Brutally Familiar, and an expanding review section make up the meat of this zine, with a dash of whimsy to top it off. A promising first effort, this is. (MW)
Lucinda Rinaldo / 202 Drum Hill Rd. / Wilton, CT 06897

UNDER THE VOLCANO #17 / $2.00 ppd
8.5 x 11 - newsprint - 40 pgs.
Decent giveaway zine from the NYC area - treading no new ground, but good for bathroom reading or something. Interviews with Rancid, Big Sniff, Chemlab, Six Finger Satellite, reviews (records, live shows, classifieds, etc etc. (TM)
PO Box 236 / Nesconset, NY 11767

UNDERDOG #7 / $1 plus postage
8 1/2 x 11 - newsprint - 40 pgs.
Quite an impressive effort here. Great layout, superb graphics, yet totally DIY and fun. The writing is mainly lightweight and humorous, but not lacking in style. This issue is focused on local Chicago stuff, which makes for some interesting reading. I don't think I need say more about this - just get your copy now, OK? (MW)
PO Box 14182 / Chicago, IL 60614

VERA KRANT #24 / $2 ppd.
5 1/2 x 8 1/2 - printed - 32 pgs - Dutch
Basically blurbs on upcoming stuff at the very cool Vera Krant Youth Club. This time around that would include Rancid and Is it Man or Astroman? (LH)
Vera Oosterstraat 44 / 9711 NV Groningen / Holland

VERA KRANT #25 / loot & postage (2?)
5 3/4 x 8 1/4 - offset color - 36 pgs - Dutch
Dutch was way down on my languages to learn list but this zine has always looked so cool that I've been tempted to change all that. Number 25? We used to get about five of these a month and it seems like that number should be a lot higher than that. Basically all kinds of shit is in here, exploitation cinema, weird art and artists, bands, wish I could elaborate more but I can't read it. (JD)
Vera Oosterstraat / 44 9711 NV Groningen / Holland

VISCOSITY BREAKDOWN #1 / $1 or trade
8 1/2 x 5 1/2 - copied - 20 pgs.
One of the better zines I've gotten in a while. This is political in a way that isn't elitist, condescending or boring. Lots of anarchism and situationist type stuff within. This has great layout, great writing on work and welfare, personal writing, all framed by thought-provoking quotes. Excellent. (ML)
515-916 W Broadway / Vancouver, BC / V5Z 1K7 / Canada

YIKES #2 / $1 ppd
5 1/2 x 8 1/2 - copied - 32 pgs
This is actually a split zine with Zero Points Bulletin. Both feature a nice blend of graphics (mostly weird photos and collages used for background), local music news, childhood stories and political opinions. Similar to lots of other zines, but a shade above average. (EW)
41 Inglewood Dr / Hampton, VA 23666

WOUND #3 / $1.00 and 2 stamps ppd
7 x 8 - copied - 25 pgs
Not a bad effort. Conversations are with Undertow (interesting) and Reaction Skateboards, along with opinions, reviews, a fictional story, and a nice layout, giving the zine an overall personal feel. (MA)
308 Beckett Ct / Winter Park, FL 32792

MORE LISTINGS

AGENTS OF MISFORTUNE #1 / $1.00 ppd
Conversations with Detonators, Godless, reviews, etc.
16409 SE Division #216/289 / Portland, OR 97236-1931

ALRIGHT #3 / $1.00 ppd
Honeymoon Killers and reviews.
PO Box 45154 / Los Angeles, CA 90045-0154

AMARANTH #1 / 50 cents ppd
I guess you could say this zine is 'emo' due to the content. I like this quite a bit for the openness and honesty, especially in todays scene, where we're expected to suppress those thoughts and emotions. Opinions and photos of hardcore bands. Can't wait till next issue.
10162 Beverly Dr / Huntington Beach, CA 92646

AVENUE PLAYER #5 / $1.00 ppd
Meat Puppets, the benefits of watching Bay Watch, fuckin' with your house mates, comic reviews, etc. A cool read.
581 Potomac Ave / Buffalo, NY 14222

THE ATOMIC BALLROOM #1 / $1.00 ppd
Reviews, clippings and opinions.
PO Box 48321 / Athens, GA 30604

BLA BLA BLA ALB #2 / 2 stamps or $1.00 ppd
Layouts on notebook paper (total d.i.y.!), sloppy, funny and all that! Opinions, clippings, interview with Mother Load and Schlong, and a picture of Jon Travolta, circa Saturday Night Fever. Get down...
PO Box 33354 / Hayden, ID 83835

BLAST! #1 / 50 cents ppd or 2 stamps
This is put out by the person who does *Cow Vomit*. Reviews, opinions, clippings and comics.
202 Hillside Ave / Jenkintown, PA 19046-2007

BLOATED BARBIES #2 / $1.00 ppd
Interview with Compound, opinions, etc.
Bothca / Suite #1948 / 2240 Prairie Ave / Beloit, WI 53511

BLUE RYDER #33 / $2.00 ppd
Squatweiler, and articles culled from various underground publications.
PO Box 21134 / Winston-Salem, NC 27120-1134

CRASH POSITION #3 / S.A.S.E.
The one-pagers are taking over! Thoughts, opinions, reviews and more. Acquire.
Cris Spliedt / 115 Autumn St / Lodi, NJ 07644

DACHAU #10 / $1.00 ppd
Opinions, comics, reviews and photos of local bands and folks.
PO Box 5663 / Norman, OK 73070

DINER REVIEW #2 / $1.00 ppd
Interview with Sloppy Seconds, news, reviews, and write ups of area diners.
8324 16th St #325 / Silver Springs, MD 20910

DRESS TO OPPRESS #2 / S.A.S.E.
Good one pager, this kind of reminds me of Radio Riot. Thoughts, opinions, reviews, etc.
Jim / PO Box 2263 / ESP STN / Albany, NY 12220-0263

FOE #12 / 2 stamps
Fugazi, White Zombie, Psyclone Rangers, and reviews.
PO Box 4 / Bethlehem, PA 18016

FROM FAR OFF #1 / $1.00 ppd
Stories, opinions, reviews, etc..
PO Box 6274 / Minneapolis, MN 55406

GELATINOUS AGAR #2 / 1 stamp or trade
This is made up of thoughts dealing with relationships, dancing, a quiz, reviews, a dating service, and more.
400 Glendale Rd (B 20) / Havertown, PA 19083

GIRL BAND GUIDE #7 / $1.00 ppd
Contact addresses to all bands featuring female members.
Carrie Carolin / PO Box 94221 / Seattle, WA 98124

GOOD CLEAN FUN #6 / $1.00 ppd
Comics, clippings. Good stuff, really.
Gene Mahoney / PO Box 843 / Redwood City, CA 94064

HOT ROD CITY #1 / S.A.S.E.
Probably the smallest zine you'll ever gaze upon. A short quick read, kind of written like a N.O.U. or Cupid Car Club song. Interview with Unwound, stuff on kissing and love. Who's got time for love!?
7906 4th St / Downey, CA 90241

HUMOR HAS IT #3 / $1.00 and 3 stamps
This is the funniest zine I've read in ages. Totally tasteless, crass and belligerent. The way it should be.
Jeff Mirrione / PO Box 2212 / Hollister, CA 95024

JAUNDICE #2 / 2 stamps
Opinions, reviews, Bugout Society interview, etc.
Anthony Fischetti / Class '26 / Cornell University / Ithaca, NY 14853

LIPON #4 / .50 cents ppd
Photo 'essay', jock urinating tips, reviews, comics, poetry, etc.
Rt. 2 Box 290 / Bloomer, WI 54724

LOVELY PRUDENCE #1 / $2 ppd.
8 1/2 x 11 - newsprint - 24 pgs.
A boring and pointless comic book.
111 E 14th St #334 / NY, NY 10003

M4 #12 / $2.00 ppd
Interviews are with New Waver, Scroungers, Bladder Spasms, reviews and opinions.
Clinton Leveen / PO Box 263 / Melton 3337 / Australia

MASS REVOLT #11 / S.A.S.E.
Opinions, reviews, news, recipes, and an events calendar.
PO Box 1242 / Allston, MA 02134

NEAT DAMNED NOISE #1 / $2.00 ppd
Everything you would ever want to know about the Damned is here in these pages.
PO Box 42850-123 / Houston, TX 77242-2850

NED #6 / S.A.S.E.
Probably the slickest looking one pager out there (without using a Mac). Interview and critique of Tar, reviews, opinions, etc.
6801 Pacific Ave Apt #1 / Tacoma, WA 98408

NO END IN SIGHT #2 / 2 stamps
This is more or less a comic book kind of thang. One story's set to photos, the others are drawn (really good artwork too) and more. One of the only two zines from Montana.
Josh Lamson / 1006 Jesse Hall, U of M / Missoula, MT 59801

PESKY MEDDLING GIRLS #5 / $2.00 ppd
Clippings and interviews dealing with women involved in the punk scene from various sources. Dinah Cancer, The Adverts, Annett Zilinska, reviews, opinions, and more.
12147 Morrison St / No. Hollywood, CA 91607

PUNK PANCREAS #1 / $2.00 ppd
This is probably the first and only punk zine dedicated to hypoglycemia. Stories and artwork on said subject. Interesting stuff.
Sara Lorimer / PO Box 2244 / Olympia, WA 98507

RADIO RIOT #33 / S.A.S.E.
Yet another installment of the best one pager around. Apparently 1994 will be the last year for this zine. Enjoy it while you can, I guess. Thoughts, news, reviews, etc. Read this, then go start your own zine. Also ask for the fanzine supplemental.
19 Union St / New Brunswick, NJ 08903

READY TO SNAP #1 / $3.00 ppd
Punk '77 style. If that's your thing... Pillbox, Black Snake Moon, The Pretenders, Stiv Bators, D0Generation, etc.
78 Pleasant St #A / Cambridge, MA 02139

RECONNOITER #6 / $1.00 ppd
Article on NAFTA, conversations with Brandon Smith, Bad Genes, Black Watch, and a ton of reviews.
1776 Kokomo Dr / Hubbard, OH 44425

SALACIOUS CRUMB #3 / 2 I.R.C.'s
Punk fads and fashions, reviews, how to be a punk rock singer, skating, annoying phrases,etc. Humorous to say the least.
Rob / 31 Quakers Rd / Downend / Bristol / B516 6JE / England

SLUT UTOPIA #2 / $2.00 ppd
A newRiot Grrrl zine. Clippings, opinions, comics, poetry, etc.
R.G.O.S. / PO Box 26614 / San Jose, CA 95159

STARCHILD #0 / S.A.S.E.
It's all about love, the good and the bad.
7906 4th St / Downey, CA 90241

TENSION #1 / $1.50 ppd
Interviews with Minority, Lethargy, reviews, opinions, and clippings.
Sgt. Eli Heemy Jr / 237 Emerson St / Rochester, NY 14613

THE TROUBLE WITH NORMAL #7 / $1.00 ppd
An article on the politics of rape and sexism, and a load of reviews.
Boone Stigall / PO Box 329 / Columbia, MO 65205-0329

UGLY AMERICAN #6 / $1.00 ppd
The Redd Kross tribute issue. Interviews with Condemned, Maria Caraballo, opinions, reviews, etc.
Jeff Schmitz / 1133 SW 55th Ss / Boca Raton, FL 33486

UNDERDOG RECORDS NEWSLETTER #? / S.A.S.E.
Information on new releases, bands and various merchandise they carry.
PO Box 14182 / Chicago, IL 60614

VERA KRANT #1 / $2.00 ppd
By far the most consistent zine.Twice a month! A lot of dedication and effort in each issue. Always colorful covers and center page and tons to read. Check it out.
JC Vera / Oosterstraat 44 / 9711 NV Gronigen / Netherlands

WEINERHUT #4 / $2.00 ppd
Slagging Rush Limbaugh, bible tracs, thriftstores, and reviews and more.
2510 Vander Bilt Ave / Raleigh, NC 27606

WITHERING SNOUT #2 / $1.00 ppd
Opinions galore and vasrious writings.
M. Trilby V / 90-11 35th Ave #3N / Jackson Hts., NY 11372

FANZINE REVIEWS

ZINE OF THE MONTH

HARDWARE

If you want a "no apologies" look at hardcore music and its surroundings, Hardware is the zine for you. Straight forward and concise, these guys write about what they like and it works wonderfully. Interview by Carrie Crawford and Mike Kirsch

MRR: Tell us how this all got started.

David: Brett had been bugging me to do another zine, so we just got together and did it. We wanted to do a quarterly, formatted zine so people would recognize it and so it would be relatively current . That's one of the reasons we don't have ads, because ads get old really fast. The way we got the name is we just flipped through our record collections and looked over all the song titles that mean something to us. We decided on Hardware because it's a Septic Death song.

MRR: The focus of the zine is on music rather than personal stuff, why is that?

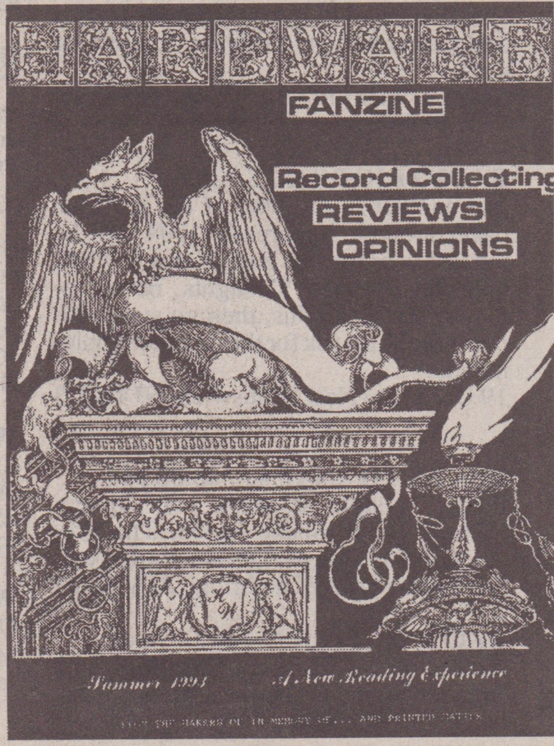
Brett: Basically, my focus in doing a fanzine is doing interviews with bands that I like. I think any of the stories I would write about my boring life would be so uninteresting that no one would want to read them. I can just get much more motivated to write about a great show or my favorite record than I can about driving to school in the snow or something like that. I really just wanted to do a zine that I know I would buy at a show or pick up somewhere.

David: And we're just so sick and tired of all the zines out there full of personal rants that everybody's heard before. Everything is like Veganism and Riot Grrrl, and it all matters, both Brett and I are straight and don't eat meat, basically we're into all of that stuff, we just want to talk about music. There are just so many bands out there who nobody's ever heard of, we just want to get them exposed, so people can see them and hear them.

Brett: Well, I eat some meat.

MRR: As far as reviewing music, how do you both feel about words that categorize rather than just merely describe music. It seems there are words, like emo, for example, that tend to rest on lots of assumptions and can be subjective, what do you try to do ?

David: Well, some records I really look forward to hearing and I am really disappointed. When that happens I talk about it. The new Slapshot record is a great example of this, I went on for paragraphs about how I was so disappointed. There are other records you get that you can put in definite categories, records that are "emo", because they just are! We don't back down in record reviews, if we don't like it, we say it.



Brett: I did have one guy thank me and tell me that when he got Hardware he bought all the records that we gave good reviews to because he'd been out of hardcore for awhile, and he loved every one of them. And that made me feel pretty good.

MRR: You have a regular section devoted to record collecting and people's want lists, what are your general feelings about record collecting and scarcity/value issues involved?

David: Basically we both feel, if you pay a lot of money for a record, you're a fool. If you're patient enough and you search around, you'll find the record cheap. We know people who have blown a lot of money on one record and its foolish, it's just a piece of plastic, it just so happens some of that plastic is really, really important to us and we want to collect the music and trade amongst ourselves.

Brett: As far as trading goes, there's nothing I like better than trading records. I've met tons of people through the mail and no matter what you want, someone will have it. It's cool that way because the people who like the music, deal with the music and cut out the stores and their inflated prices.

MRR: So here's a question to end an interview, with the onslaught of negativity about straight edge, how it's not cool to be into it anymore and all of that, how do you two feel about it?

David: First of all, you have to understand Hardware is a straight edge fanzine, it may not have X's all over the place, but it is.

Brett: Hardware is a straight edge fanzine because anything I do is a straight edge endeavor. As far as people telling me not to put my opinions out, everyday I am bombarded with beer ads and cigarette ads and I am overloaded with things to say about all of those images. People who tell me not to express my opinions about that can go fuck themselves because I am going to say what I need to say.

The third issue of Hardware is coming out very soon with the usual show and record reviews, the Collector's Corner as well as interviews with Ressurection and Drop Dead.

Hardware Fanzine is Brett Beach 2209 Mt. Carmel Blvd. Toms River, NJ 08753 and David Koenig 25 W. Price Street Apt #3E Linden, NJ 07036.

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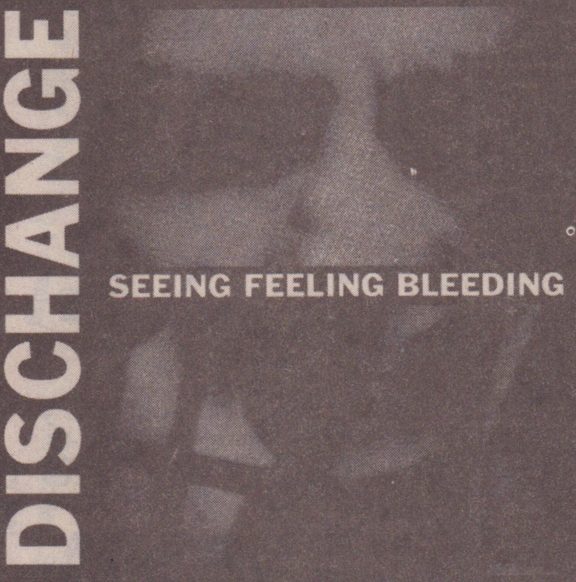

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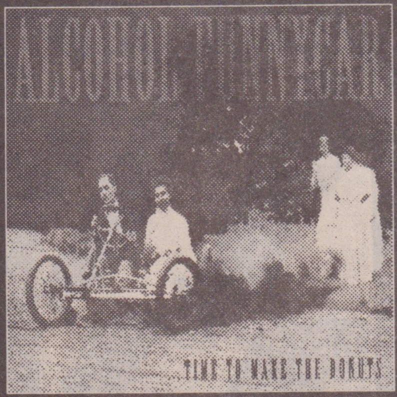

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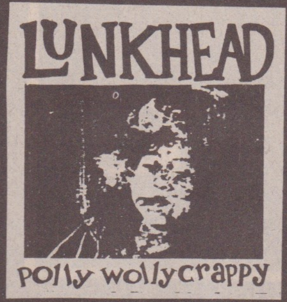

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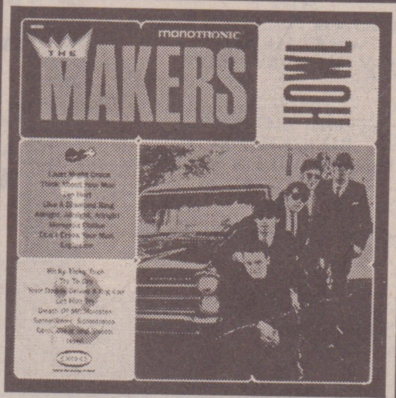

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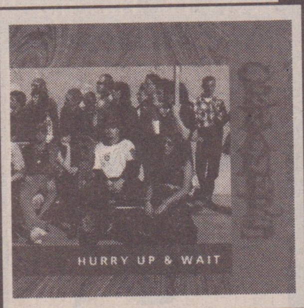

JEFF DAHL-Wasted Remains of a Disturbing Childhood
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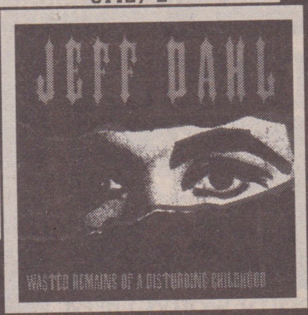

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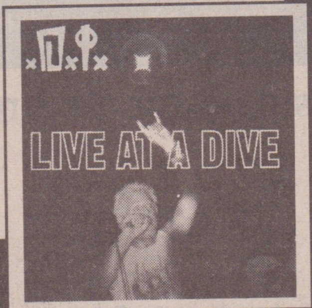

PINUPS-Starring Tony Adolescent and Rikk Agnew
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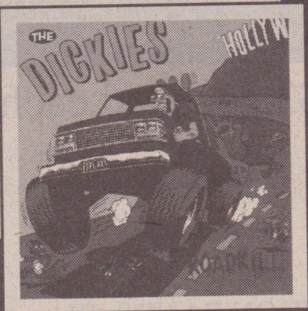

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I AM INTERESTED IN getting in touch with someone who knows a lot about West Coast (SF/LA) punk and hardcore. I am interested in looking for or purchasing CD's of anarcho-political California bands who have a CD/EP of at least 6 songs and a CD (full length) by a CA surf-punk/skate core band-like old Suicidal or B'last. Also a compilation of CA, SP or SC bands past or present. Please feel free to contact me at: Ernie Mercedes, 324 Fourth St. Apt. #1, Jersey City, NJ 07302. (201)420-1232.

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TRADE: I have many Jap punk/HC records! I want: all over the world! 1976-86. Send me your list! To: Masayuki Kokawa, 3-5-30, Minato, Wakayama-Shi, Wakayama, 640, Japan.

BOB MOULD audience taper/trader wants recent acoustic tour shows, esp 10/14/93 Irving Plaza. Send lists: R. Anderson, 305 W 86th St #16 A, NY NY 10024-3110.

I NEED YOUR UNWANTED/damaged CD's I will send a mailer and postage for them. I do not need the CD case. Write to: Tommy Buttscheidt, 1107 Floyd Ave., #1, Richmond, VA 23220.

STOOGES: Need audio and especially video. Will also go for any interesting Iggy solo stuff. Have lots of audio to trade. List you interests. Will buy if have to. D. McKenzie, 339 Chesnut St. Apt. #3, Kearny, NJ 07032.

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DISTRO GALORE! Feast of Hate and Fear is now doing distribution to local stores and selling at shows (sorry, no mailorder). What makes us different...we sell all items at wholesale prices! No mark up! Please send all material ('zines and audio/ visual recordings) to PO Box 820407, South Florida, FL 33082-0407 or call (305) 947-8126.

SELL 7"S in your area for whirled records. "Quadruped", a compilation 7" of Virginia bands is currently out. Minimum order of 10 for $20, sell for $3 each. M.o. payable to Pat Snavely/PO Box 5431/Richmond, VA 23220.

OH NO! ALL THE PUNK ROCK records 1975-85 have been captured by an evil capitalist just like Tim Yohannon has been warning you about all these years. So now you will have to get a job or more money from your rich parents and bring it to Stoopid Records, 90 9th Street, SF, CA 94103. Call for mailorder (415) 626-3867.

I'M LOOKING FOR Paul Bowker (Australia)— Aussie Records/tapes (Death Sentence, Civil Kessident) wanted too. Write to Oliver at Dog Day Sunrise, BP 77, 75623 Paris Cedex 13, France. Bands playing fast hardcore/thrash, send a tape.

SEARCHING FOR Supercharger Radio X LP, Rocket from the crypt rarities, Nip Drivers LPs, 1st Plainfield on smelly recs. alot more wants alot more haves write or call Larry Perrigo, 709 Fillmore #1, San Francisco, CA 94117 (415) 921-8055 Eyeoutforeyelet

TEENAGE VELVET ELVIS CHRIST! Hey kids, T.V.E.C. Records has swell stuff by bands from Westchester County, NY and Danbury, CT including an eighteen band compilation for only $5. Hardcore to pop to pretty to punk. Write to the T.V.E.C. World Headquarters, 9 Rockhagen Road, Thornwood, NY 10594 for a catalog and info. A stamp and what yer into would help.

RHYTHM COLLISION SPENT all their cash on a new three-song (blue vinyl, free sticker) 7", so they can't afford a real ad. The price is $3.00 US, $4.00 Can/ Mex, $5.00 world to PO Box 865, Agoura, CA 91376 and the proceeds will be donated to a needy punk in Sarajevo. Hey, also, we need a fucking punk rock guitarist! (818) 703-1128.

FREE CATALOG of seven inches, tapes and CDs. The home of the buy 5 get one free special. Send a stamp to Round Flat Records, 63 Lennox Avenue, Buffalo, NY 14226-4226.

NITRE PIT "LO!" still available. Thanks to all who responded to the ad. Full-length LP with fold out poster-style cover $7, CD $9. All hand assembled and painted by us! N. Riggins, PO Box 410572, San Francisco, CA 94141-0572.

FREE LISTS: 1) Major & indie cassette and CD cutouts cheap. 2) Unplayed punk singles auction. 3) Rock magazine (Spin, Stone, Musician, Goldmine, etc.) set sale. Stamp brings any/ all. Infernal Racket Studio 115, PO Box 443, Owosso, MI 48867-0443.

STP "ONLY LIES" 7", STP "Hate is the Move" 7", Joe Tag 7", Bzrker "Taking the Law" 7", Anal Cunt "Morbid Florist" 7". All $3 each US, $4 world. Anal Cunt "Morbid Florist" CD + Axcx "Breaking the Law" 7" 200 made $5 each US, $6 world. Send for a complete list of rare Boston HC records. Bostons Finest, PO Box 58, Boston, MA 02134.

WANTED: BLOEDBAD, BOSKOPS, CHAOS U.K., Mere Slaves, Chaos Z, Cramps "Human Fly", Crude SS, Fear "I Love...", Inferno, Indigesti, MGI5, Neos, No Debt, Olho Seco, Ramones "Blitzkrieg Bop", Ratos de Porao, Rattus "Khomeini Rock", Slips & Sperma, Toxic Reasons, Toxic Waste, Toxo Plasma, Upright Citizens, Ultimo Resorte, R.I.P., Joy Division. Cash or trade for vinyl. 4071 Chanute St, San Diego, CA 92154.

OUTREACH RECORDS has moved. The new address is 3663 W. 1st Ave., Vancouver, BC, Canada, V6R 1H1. Blindside, top-quality 11 song tape, We Stand As One, still available for $5 ppd. Blindside t-shirts $10ppd. OutReach/Drugs Suck t-shirts $10ppd. Animal rights/vegan zine, Schism #9, $3 ppd. c/o Court Carruthers. Straight-edge bands please send demos.

"SHAZAM" needs bands for a non-profit, DIY compilations!Bands send me music-I make the compilation tape-send everyone free copies-then you make and distribute your own copies-cheaply of course! Write to: Jake @ 1043 East Gorham, Madison, WI. 53703.

DRUNKS WITH GUNS-double 7" 1st 200 on color, going fast! $5 postpaid (worldwide) also: "Free Aspirin and Tender Sympathy" comp CD 15 of Vegas' best bands from punk to pop to grunge to grind...$6 postpaid (worldwide) concealed cash, checks, or m.o. to: Behemoth Records PO Box 27801 Las Vegas, Nevada 89126-1801.

MAXIMUMROCKNROLL music classifieds

AUCTION: V/A outsider LP "Thrash Til Death" comp, Adolescent "Welcome To Reality", Adrenalin OD "Lets Barbeque", Beastie Boys "Pollywog Stew" EP, DILS "I Hate The Rich", and "Les Dils", Weirdos "Adulthood", Randoms "ABCD" Germs "Forming", Subpop: Poison Idea, Fugazi (gr), Rollins "Come" (white) plus many more. Write to: Dave, 45 Sonerset Rd., Radsford Coventry, CR14EG, England. Phone: +44 203 225378

HELP ME PLEASE!!! I am looking for the band London After Midnight. Any album, any song, any form (LP, 7", CA, CD). Write and tell me what you've got and how much you want for it. (cash or trade). Bless you. Wenzdae c/o Denzils Music Emporium, 412 E. Grand Ave., Beloit, WI 53511, USA.

ACTION PACT, Angelic Upstarts, Anti-Pasti, Business, Cockney Rejects, Conflict, Crass, DOA, Discharge, Exploited, Misfits, Outcasts, Partisand, Sham 69, Skrewdriver, Toy Dolls, Vice Squad, X Ray Spex. Also: Canadian and sixties. Free catalog. Pick-Up, 3450 Cartier, Dept. m, Montreal Canada H2K 4G1.

BEST OFFERS: 7"s. Babes in Toyland-Dust (gr), CFA-Parasite (boot), Confuse-Death (boot), Crippled Youth, Green River-Together (gr), Halo of Flies-NoTime or Circling, Jesters of Chaos-Behind, Larm-Nothing, Mad-Fried, Mecht Mensch, Rosemary's Babies-Blood (red), SSD-live boot, You & The Useless. Sub Pop 7"s. Big Chief (wh or bl), Dinosaur Jr. (wh), Dwarves-She's (wh or bl). Grant Feist, 1121 NW 10 St., Corvalis, OR 97330. (503)753-1518.

BEST OFFERS: Sub Pop 7"s. Fugazi (gr), Poison Idea (gr or bl), Sister Ray (gr or bl), Unsane (ye or bl). 12"s. Big Boys-Lullabies, Black Randy-Pass, Decry-Falling, Flex Your Head (wheat), Justice League-Shattered, Lost Cause-Forgotten, Queers-Grow Up (US press opf 300), Red Scare-None, Verbal Assault-Learn (orig), Wipers-Over (2nd press) or Youth, World War XXIV, Grant Feist, 1121 NW 10 St., Corvallis, OR 97330. (503)753-1518.

SMOKE, SUFFER + DIE-DJ Lebowitz 7 inch red vinyl $3/USA $5/world. Style +Profile in 2 DJL + shirts 1) red/white on black. Smoke Suffer + Die large + XL. 2) pink, yellow, orange "It was a very special evening for us and it was ruined by the awful piano player. Fowl Records, Box 422741, SF, CA 94142-2741.

SET-SALE BLOWOUT! Massive list of over 500 items reasonable prices, trades will be considered. 7", LP, CD, comix/ zines...Amrep, Subpop, '77 punk, 60's psych/punk. Help me fund my label! For free list write to: Behemoth Records PO Box 27801 Las Vegas, ND. 89126-1801.

MEET THE MAD DUTCH! Out now! NRA - Surf City Amsterdam CD. Get the picture? It's hardsurfpunkpopslag from Amsterdam! NRA/Human Alert - Sex Sells split 7" Melodic & Fast vs Heavy and Loud. Still available! NRA - Don't Know 7". 7" $4/$5 Europe/World CD $15 ppd World. Write to: Split Brain, P.O. Box 3835, 1001 AP Amsterdam, The Netherlands.

CRAWL UNIT "1993" EP- 30 min. of electronic noise experiments- 10 inches of obsolete vinyl- handmade covers $6 ppd USA/ $8 world. Also, seeking Japanese/ Europeans into "noise", I.E. Merzbow, Masonna, etc. Also, seeking tiny labels that want to release 7" or people doing comps. Also, seeking sex pictures/ videos of girls to be viewed by one lonely boy. Thats all I seek. Povertech Industries, 1008 10th St. #277, Sacramento, CA 95814.

SET SALE! Thousands of HC records by old and new bands from NY, DC, Boston, Cali. Pretty much have everything. For a long list send a SASE or IRC to: Ryan S., 338 E. 14th St. Apt. 4D, NY, NY 10003. Send want lists with prices you'll pay.

RECORD CATALOG-send us a 29 cent stamp, and we'll send you a catalog of cool stuff, with many out of print titles. 500+ artists, thousands of titles! Cheapskates Records 1576 Getwell Road, Memphis, TN 38111. No foreign orders please.

WANTED: Mudhoney sub-pop 7"s, Revolution TBA through Sassy. Anything on Insipid. Public Bath. European Sub-pop 7" releases. Tad Daisy Ritual Device on gold. Mark Henderson 102 Chester, #1, Boston, MA. 02134.

THE DAMNED, "promo poster" for 1st 7", New Rose/Help. (original line-up) $10 ppd. tubed. Skrewdriver poster. Promo for "All Screwed Up" LP. $10 ppd. tubed. Unnatural 7", Tonight We Fight/Three Cord Rock. $10 ppd. Cash or money orders only to: D.G., P.O. Box 46881, Mt. Clemens, MI 48046. Inquiries SASE

INTO VH OF KAREN BLACK, Dwarves, Imp Sea Snakes, NoFX, GBH, NWA, UK Subs. Seed people into the same. Also looking for any stuff on Dutchess DeSade, Lydia Lunch, Annie Sprinkle, and Mudwimin. Write: Billy, P.O. Box 39158, Baltimore, MD 21212.

OFFERS FOR 12"s-V/A-Bouncing Babies (test), Yot-Break-Bad Religion-Live 89, Blast-Manic Ride (test) DK's-Forward To Death (live 81) DRI-22 songs, Judge-Chung King, Misfits-Xmas, 81, DC 82, N.O.T.C.D, Toxic Reasons-Remote Contro, 7"-Bad Brains-9.9.89, J.F.A., N.F.A.A., S.O.I.A., Side By Side, Soulside-live 2x7", TSOL-Weathered Statues. Send offers & SASE. Dave K, 300 McDonald Street, 33-A, Blacksburg, VA 24060.

COMPILATION 7" featuring four Virginia bands—from pop to punk: Whirlybird, Herschel, Jolly Mortals, and Swank. Check or MO to Pat Snavely, $3 ppd, Whirled Records, PO Box 5431, Richmond, VA 23220.

RESIST/C.B.U. - split flexi. Only $2 ppd. USA/$4 ppd. world (surface). Resist - "The Road To Freedom..." cassette 8 songs $3 ppd. US/ $4 ppd. world (surface). Godless - "Who's in Control?" LP $6 ppd. USA/ $8 ppd. world (surface). New Resist LP out soon. New Godless LP out in '94. All Resist/Godless stuff available through Profane Existance. Write at: Ward Young c/o 3206 SE Rex St., Portland, OR 97202.

CHARITY ANYONE? My entire collection of CD's, tapes, and records was stolen last month when I was moving. If anyone wants to be really cool and help me rebuild it, send me tapes, records or whatever. I'll love you forever and compensate as best I can. Any even remotely punk stuff. I'll be your best friend!! Lisa Freek, P.O. Box 18424, Salem, OR 97305.

BOOTLEGGERS: If you are putting out a bootleg or a legitimate reissue of a punk band or bands 1975-85 I will buy quantity. Mark (415) 626-3867, 90 9th St. SF, CA 94103. Frear esp. wanted, Nuns Crime, Dicks.

HAVE HUBBLE BUBBLE 7" Long Cigarette, Culturcide 7", Another Miracle ('80 information) The Kids (Belgium): Early stuff 77-82, Deepwound 7" (original) etc. Send offers/trade lists: Filip De Volder, Annuntiatenstraat 92, Brugge 8000, Belgium.

BAD POOTS records presents: Quadiliacha and Broken split 7"! Contains 5 tracks of affressive hardcore with a sense of humor! Good sound too! $4 ppd. in the US, $5 elsewhere. Also available: Positive Aggression 1992 7", MRR said this now defunct HC band was "punk as it gets"! $3 ppd. world. Out soon, Bad Poots zine #1. Cash only. 8680 The 5th Green, ATL, GA 30350 USA.

SLEEPER REPRESSING OF DEBUT 7" out now. Also available: EmmaPeel 7" (ex GI, Minor Threat and Youth Brigade folk) and Muddfoot 7" (melodic hardcore from NY). All 7"s are $3 ppd. All three for $7. Trades are OK, but please inquire first. John, Tragic Life Records, PO Box 060623, S.I.N.Y. 10306. No checks!

MORAL CRUX FIRST ALBUM on CD with 6 bonus cuts. New CD out very soon on Vandal Children Records. Friends, fans and zines contact 48 "E" St. S.W., Ephrata, WA 98823.

WANTED: ROCKET FTC "Cut It Loose" 7" and Rocket/ Radio Wendy split 7", both on Pusmort. Also any Rocket flyers and/ or paraphenalia. Will pay handsomely. Charles Nelson, USNS Ericsson (T-AO 194), FPO AP 96664-4071.

FOR SALE: Unity 7" boot $5, It's All Been Said Before 7" boot comp w/BGK, Urban Waste, State, Wretched and some more $5 incl. p+p (10 = $40) plus a lot of other stuff. Mugglewump Recs., Cantel Nebel, Roswiesenstr, 13 CH-8309 Birchwil, Switzerland.

TRADE-Zouo 7", Clay-7",Kuro-Who The 8" and Fire 7", LSD 7", Ghoul-Carry Out 7" and Jerusalem 7", Rose Rose-Emotional LP, Laughin' Nose-Pussy for Sale LP, Boredoms-1st and LP, Hijokaidan-any, and more! Want: A. Cimex-Anarchist 7", Rattus-1st and 2nd 7", SOA-No Policy 7", Green, VA Together 7", Gold, Misfits-Beware 12", Big Boys-Where's LP and more! I need only originals. Send me your want/trade list. Write: Kazuyoshi Kanai 734-I Kobeto Annaka, Gunma 3179-01 Japan.

MAXIMUMROCKNROLL music classifieds

BEST OFFER: Bizarros 7" ep, United Mutation "Rainbow Person" 7" ep, Challenger Crew "Start in Den Tod" 7" ep, Worlds in Shreds Vol. I 7" (red), Inbred "kissin Cousins"LP (blue-ed. of 500),Killdozer "Her Mothers" 7", Cop Shoot Cop "Piece Man" 7" ep, Raw Power "Wop Hour" 7" ep, Rats Got the Rabies 7" ep, Wilma "Pornography Lies" 7" ep, Mad Daddys "Alligator Wine" 7". More. Send bids/wants/trades to: Jack, 1231 Nan Street, Manasquan NJ, 08736.

WAYNE/JAYNE COUNTY WANTED!! Anything by the Electric Chairs especially. Looking for the (self titled) Electric Chair's LP, Things Your Mother Never Told You LP, best of (pink or white wax), plus any other 7"s, LP's articles, flyers, videos, etc. Write to: Mike N. PO Box 31793 Knox, TN. 37930. P.S. Will pay cash or possible trade.

RARE PUNK ROCK at low prices. Hundreds of new, used records, cassettes, shirts, badges, stickers, CDs and more from: Crass, Adicts, Social Distortion, Dickies, Vice Squad, Subhumans, Bad Religion and lots more. For big 13 page catalog, send 2 stamps to: Dr. Strange Records, PO Box 7000-117, Alta Loma CA 91701 USA.

SCREECHING WEASEL - I have the following singles : "Pervo-Devo" (several copies, with zine), "Snappy Answers.." 7"(colored vinyl, one copy) and "Happy Horny..." (same as previous with bonus 7" and x-rated sleeve). Would love to trade for comparable items, mainly out-of-print current punk stuff. Send trade offers to "Records", POB 170501, San Francisco, CA 94117.

VIDEOS FOR TRADE. Hundreds of shows. Clash, Pistols, S.L.F., Nirvana '93, GG Allin, Death In June, C. Death, Boredoms, Sonic Youth, etc. Especially interested in old punk ('77). Lacy, 469 W. Forest #2, Det. MI 48201-1205.

FREE 3 SONG cassette the latest and the best from Slodd Freeman. "What A Crazy Ride" Shoelace #4. "A Lot Of Fun" File 13 #15. "Like Being Inside The Brain Of A Lunatic" Gajoob #9. Send three 29¢ stamps to: Skidd Freeman, POB 4281, East Lansing, MI 48826.

BACKWARDS MESSAGES. Do you have any? I have ways to make and "decode" them without damaging tapes. For more info, send 2 stamps and $1 cash to Joe Miller, PO Box 10411, San Jose CA 95157.

VIDEOS: ITANLIAN AND EUROPEAN shows (pal system) on master of 1st copy for trade. NoFX; cop shoot cop; down by law; new bomb turks, devil dogs, napalm death; einstuerzende, brutal truth, S.O.I.A., carcass, fishbone, ramones, rage against T.M., butthole and many more...traders send list: Marco Sannino, Via Monteverdi 43. 90145 Palermo-Italy.

CRANKS & PRANKS: 60 min. of the most juvenile and tastelss phone calls ever made! Only $3 ppd. Intercourse Records, PO Box 366, Intercourse, PA 17534.

VIDEOS AVAILABLE on all world systems! Pittbull, Jawbreader, Bosshog, Gorilla Biscuits, Didjits, Into Another, Agnostic Front, NoFx, Madball, Operation Ivy, Green Day, Yuppiside, Porno For Pyros, Bikini Kill, Born Against, Exploited, GG '93, L7, Cromags, Discharge, New Bomb Turks, Death In June. Over 2000 shows. Send $1 fir Big List: P. DeMattia, 8 Haddon Road, Hewitt, JJ 07421-2329 USA (201) 853-4420

FAWN - 1. Young deer. 2. A "rock and roll band". Said to operate on the principle that sound can never be too distorted. 4 auditory documents on tape - $2. Richard Allen, 2609 John Milton Dr., Herndon, VA 22071. P.S. Not really that similar to Big Black.

SMALL GUY VIDEO TRADERS! Hey I want to trade with you. I don't have 1000s of videos but I have some cool shit. GG Allin, Sabbath, Operation Ivy, Misfits, Helmet, Sonic Youth and lots more. Fast service. Send your list and I'll send you mine. Waxy Video, 2201 E. Willow St., Suite D, Box 305, Signal hill, CA 90806

GET "OUT OF IT!" TODAY! A compilation tape of hardcore/punk/grind bands from Australia & Europe. Featuring: Hiatus, PUS, Exploding White Mice, Rupture, Toe To Toe and 10 more. Send (US) $4 to PO Box 5734 West End QLD, Ausfailure. Released as a benefit for Seditions Intent zine on Pissed Records.

THE BAGS/ALICE BAG BAND, Germs, TSOL (83 & eariler)...does anybody have good quality videos, live audio or demos? How about pictures and/or flyers? I've got live shows/clult movies on video, lots of live & demo tapes and tons of vinyl to trade (see other 2 ads), so write if you've got something to trade. Seizure Box 190273, Mobile, AL 36619.

LOOKING TO TRADE CASSETTE recordings of Nirvana stuff. Your list gets mine. Also Bungle fans I have "Raging Rath" "Bowl of Chili", and "OU818" demos. I need the other one and "Stroke" ep. U.E. Morse, P.O. Box 9877, St. Paul, MN 55109.

WILL TRADE TAPES or other materials for recordings of Chlamydia, Gepopel, Asta Kask, Inferno, Hiroshima Nooduitgang, and other types of music, if you think it's good. J. Thompson, 2270 Vine Street, Cincinnati, OH 45219-1828 U$A.

DANZIG VIDEOS WANTED - especially interviews & clips from "The Box" cable channel + uncut "It's Coming Down." Buy or trade; also want rare Danzig, Samhain, Misfits photos, clippings, flyers, rare records, promo items etc.! Elizabeth B., P.O. Box 1065, Washington Grove, MD 10880-1065.

PUNK AND HARDCORE IN FINLAND 1982-93 sampler w/ Lama, Anti-Cimex, Rattus, TK, Kaaos, Bastards, Maho Neitsyt, Unborn-SF, KTMK, Pelle Miljoona, WDM, Tampere SS & Riistetyt. 140 minutes in color, VHS pal, high quality videotape, US $30 airmail ppd everywhere (only cash please) & very fast service!!! MM Tapes, PO Box 174, SF-11101 Riihimaki, Finland.

HIGHLY DESIRED ARE EXCELLENT quality live recordings of Ani DiFranco, Disappear Fear, Barbara Manning, Kristen Hall, Shawn Colvin, Donna The Buffalo, Rusted Root, and Penelope Houston. Send trade lists to: KTD, 2230 SE Yamhill St. #1, Portland, OR 97214-2859. Fuck you, Todd Goss!

ONE NATION, UNDERGROUND, Indie Compilation CD, Combines the best punk rocking, noise rolling, shoe gazing, grunge banging. Featuring: Candy Snatchers, Chrome-Moly Violets, Sor, Klump, Krayons Grovers, Zen Parade. 16 bands, $9 ppd to: Monkeyland Records, 7510 Sunset, #1082, LA, CA 90046

NOT WHAT U THINK! Buffalo based punks! First six song demo out now. $5 well concealed cash only. c/o Tracy Thurston N.W.V.T. 5669 Went Lane, Lake View, New York, 14085. Labels get in touch! Influences are Dead K, Ramones, The Clash, the Cult, Rift Raft, Sex Pistols, Buzzcocks, Generation X, Sisters of Mercy and Bauhaus.

THE MASOCHISTIC SLAVECHILDREN - Pittsburgh area easy listening death metal band. Nine song demo available for $5 (U.S.) ppd. For bookings and info write to: 110 Spruce Dr., Monaca, PA 15061-2418 USA

DEAD KENNEDYS!! I'm making a tape comp of bands doing DKs covers. So get your band in high gear and start sending songs on high quality tape. Everyone who contributes gets a copy. Send stuff to Noah, 67 Barclay Road, Clintondale, NY 12515.

GG ALLIN VIDEOS: Terror in America 1993 shows. See GG and the Murder Jukies last tour. Lots of blood, shit, and violence. See why GG was the rock and roll terrorist. Also 93 tour t-shirts. Write Merle Allin, 214 E 24th St. #2H, New York City, NY. 10010. Call 212-889-8334. $1.00 for large list.

VIDEO: Over 1,000 shows. GG, Dwarves, L7, Pearl Jam, Fugazi, Muffs, Mummies, Green Day, Jesus Lizard, Helmet, Bad Religion, Rollins, Buttholes, Superchunk, Artless, Beastie Boys, Lunachicks, Misfits, Babes and many more. Merle Allin, 214 E. 24th St. #2H, New York City, NY. 10010. Call 212-889-8334. $1.00 for X large list.

I'M ORGANIZING a compilation tape for release in March. All independant music welcome. Will answer all. Also send a copy of lyrics, band info, and your address. Write me at: Matt 1537 N. Jackson St. Milwaukee, WI. 53202.

VIDEOS- Napalm Death cbgb, Murphy's Law NYC 8/93, hardcore, punk, ska, oi, horror, sleaze, etc. Send $1 (foreign $2) for big list to Pogo Video POB 20169, Ny, NY 10009.

WANT TO TRADE punk videos. Send list. Don't matter how small list is, still send it, I want to make my list grow and you can to, send to: Joe Morgan Goshen Mobile Estates #80 Torrington, WYo. 82240.

MAXIMUMROCKNROLL music classifieds

SCREECHING WEASEL, Queers, Fifteen, Tilt, Jawbreaker, Operation Ivy, Downfall, Rancid, Basic Radio, Crimpshrine, Green Day, Vindictives, Sweet Baby Jesus, Mr. T Experience, No FX, Green Day, Descendents, Soup, Bufferall, Snuff, Down By Law, All, Milestone, Samiam, Superchunk, Seaweed, Mudhoney, Jawbox, Fugazi, Jesus Lizard, Goo Goo Dolls, Big Drill Car, Nirvana, Jane's Addiction, Dag Nasty, and more (live, demo, or video). Send a SASE to: Jason Duncan, 507 Windridge Circle, Inman, SC 29349 for list with 400 titles.

7"S FOR SALE $3 each + postage - Avail "Who's to Say..." (gold), Awake "Beliefs", Blindfold "Reprogrammers...", Bus vol 1 (Headfirst, smile, Ice), Corrupted Morals "Chet", Crimpshrine "Sleep...", Falseface, Fidelity Jones, Fly, Fugazi "3 songs", Go! "There is No Man", G.I. "Video Soundtrack", Gray Matter 2x7" ($5), Intent "Away, "Demons Within". Dan, P.O. Box 11543, KC, MO 64138

BOMBSHELL has a litter of new songs that need good homes! We want to be on your record! No compilation too small! (904) 375-9041. No Idea, POB 14636m GNVL, FL 32604-4636. See ad for records/ zines we distribute!

PUNK AND HARDCORE videos. We have something for everyone: oldscholld punk straight edge, new punk. Low prices, quick service and yes, we trade. Send a stamp for list: R&M Video 1818 S. 2nd st. #59, Waco, TX. 76706.

SHADOWED VEIL: "Resist the Punisher" tape. Half-an-hour of Intense Weird, anarcho-experimentation. Love is power, hate is ignorance. $3 (world) to: Puskabb 116W. 19th Ave. Oshkosh, WI. 54901-6942, usa. Attention: compilations please write, we'll send tapes to cool projects!

VIDEOS FOR TRADE: (PAL): Ressurection, Mouthpiece, Strife, Outspoken, Chain of Strength, Project XX, Side By Side (last gig), Judge, Gorilla Biscuits, Bold, Shelter, Sick Of It All, plus a lot more. Want: Strife, Ressurection, 108, Earth Crisis, Mouthpiece, Outspoken, Burn, Quicksand and more. If anyone taped Strife/Earth Crisis from Jan. 5, Lost Horizon, Syracuse...I want to trade it and any other show from their tour. Send tradelist to: Desperate Fight Rec c/o Sammy, Radjurs.v 32a, 90643 Umea, Sweden.

SELLING MY RECORD, TAPE and t-shirt collection. All kinds of music from the 1960's, '70's and '80's. From funk to punk. Please send me your want lists. Bob Farrington, 7 Florence Drive, Clark, NJ 07066.

VIDEO: GG Allin, Bad Brains, Beastie Boys, Bikini Kill, Born Against, Chumbawamba, Citizen Fish, Clutch, Cupid Car Club, Dag Nasty, Drive Like Jehu, Dwarves, Fear, Germs, Government Issue, Helmet, jawbox, L7, Melvins, Mr. Bungle, Nation of Ulysses, Ramones, Rites of Spring, Rocket From the Crypt, Soulside, Superchunk, Tsunami, Unrest, Ween, John Zorn + more. Large SASE: Joe Hunter POB 671273 Dallas TX 75367.

VIDEO WANT LIST: Citizen Fish, One By One, Bikini Kill, Rice, Jack Acid, old 7 Seconds, Econochrist, Bumblescrump, Huggy Bear, old Screeching Weasel, Blatz, Skinhed Magnet, Chrimpshrine, NSC, Less Miserables, Crass, Grimple, the Gr'ups, Disaffect, Paxston Quiggly, Raooul, Bratmobile, OPIV, Avengers, Pinhead Gunpowder, Upright Citizens, Scraps, Spitboy, Antischism, Rudimentary Peni, Filth, Moral Crux. Jim Andersen, 265 Park Ave, Belford, NJ. 07718.

WANTED: KILLING JOKE "Ha!" EP as well as any KJ bootlegs on LP or CD. Also looking for Flux of Pink Indians/Flux on CD and early UK Subs 7". Reasonable prices Pluease! Moe, 1557 Pete Ct., Manteca, CA 95337. USA

LOOKING FOR - Release "The Pain Inside", 4 Walls 1st 7", Battery CD, Chorus new CD, "Rage Against the Machine adn a Little Helmet - Wake up!...Alive", and Rage Against the Machine "Justify Those That Die" bootleg CD's, Orange 9mm, Chokehold, Ashes 1991, Remain, Soulstice, Uprising, Encounter, 4 Walls 1988 &1993, Oversight and Snapcase demos. Dan, P.O. Box 11543, KC, MO 64138

MISFITS BOOTLEG; cable access show and footage afterwards. Will trade for tapes, CD, records, T-shirts, books, anything of interest. Any quantity, send list of what you want to trade or $12 for video cassette to: Chris Bishop, 2591 Sandtown Rd., Marietta, GA 30060.

VIDEOS! Over 2000 to choose from! Hardcore, punk, alternative, ya want good shows, fast service, and no fuckin' rip-offs! Gimmie a call, or send $1 for a big list. Peter DeMattia, 8 Haddon Rd., Hewitt, NJ 07421-4420. Phone (201)853-4420.

VIDEO: LOOKING FOR: Beastie Boys (87 or earlier), Big Star (Columbia, Missouri show anyone?), Boredoms, Brown, James (esp. recent Asskissio Hall appearance), Daisy Chainsaw, Drive Like Jehu, Dwarves (9:30 Club DC Oct '90), El Vez, Engine Kid, Fastbacks, Five-eight, Foreskin 500, Kepone Kinghorse, Mummies, Parliament/ Funkadelic, Rocket From the Crypt, Shudder To Think, Unrest, Verve, Village People, Ween, Wool, Zorn, John. Joe Hunter POB 671273 Dallas TX 75367.

TRADE/ SALE (ALL ORIGINALS, no bullshit!): The Queers 7", The Mad "Fried Egg" 7", Social Unrest "Making Room for Youth" 7", Shattered Faith "I Love America" 7", Bad Religion "Unknown" LP, SOA "No Policy" 7", La Peste "Better Off Dead" 7", Panics "Wanna Kill My Mom" 7", Septic Death "Burial" 7", Artificial Peace/ Exiled 7", Vox Pop "Just Like Yer Mom" 7", Deep Wound 7" etc etc. Tons more all around the world! Massive catalog for $1/ IRC. Write to A.A.R. c/o Juuka, PO Box 174, SF-11101 Riihimaki, Finland.

LET'S BE TAPE PALS! Send me a compilation tape (Hi- quality please) of your favorite music and I'll send you mine. I like all types of underground music, except speedcore, or sucky noise stuff— send tapes to: Andrew Marsh, POB 4393, Troy MI 48099.

VIDEOS AVAILABLE on all world systems! Pittbull, Jawbreaker, Bosshog, Voi Vod, All, Into Another, Sheer Terror, NoFx, Madball, Operation Ivy, Green Day, Yuppiside, Porno For Pyros, Shelter, Born Against, Exploited, GG '93, L7, Rorschach, Discharge, New Bomb Turks, Death In June. Over 2000 shows. Send $1 for Big List: P. DeMattia, 8 Haddon Road, Hewitt, NJ 07421-2329 USA. (201)853-4420.

7"S FOR SALE $3 each + $1 postage - Isocracy "Bedtime...", Jowbox/THR, Lifes Blood "Defiance", One "China Blue", 1.6 Band, Onion (purple), Operation Ivy "69 Newport", Pegboy "Field of Darkness", Pinhead Gunpowder, Porcelain Boys "Relive" (yellow), Scherzo, S.O.I.A. "We Stand...", Slipknot, Spitboy, Straight From the Heart "M.T.D.", Gray Matter 2x7" ($5). Dan, P.O. Box 11543, KC, MO 64138

WANTS (ORIGINAL 1ST PRESSINGS only!): Vomit Pigs 7", NCM7"s, Features 7"s, Cock Sparrer "Runnin' Riot" 7" (demo w/ PS), Subhumans "Sickoids" 7", "Expo Hurts Everyone" comp 7", Fear 1st 7", Wayne County "Max's Kansas City" 7", DOA "Right To Be Wild" 7" (Sudden Death), White SS "Mercy Killing" 7", Cool Ghoul "Facist" 7", Soft Boys "Wanna Destroy You" 7", Fullham Furies "These Boots" 7", Naked Raygun "Flammable Solid" 7", Huns "Busy Kids", "Are We Too Late for the Trend" comp LP, "Bud Luxford Presents" comp LPs, Newtown Neurotics 1st 7", Fresh Color all, etc, etc. 70's & early 80's punk rock from all around the world! Write to A.A.R. c/o Jukka, PO Box 174, SF-11101 Riihimaki, Finland.

RARE BRITISH PUNK/ OI/ HC set-sale 1500+ items, Abrasive Wheels, Zounds. Want list service. Please send IRC for catalogue: Elista, 157 Common Rise, Hitchin, Herts, SG4 OHS, England. Tel (0462)433089.

BEST OFFER: Alan Milman Sect 7", "Stiches" (orig on Britz) Napalm Death LP, "From Enslavement"...w/free 7", Vibrators-LP "Pure Maniz" Stiv Bators LP "Disconnected", Capital Punishment "Slum With A View" LP (Unclean), Beaver 7", "Trendy", Youth, Youth, Youth LP (orig) Adolscents 7", "Welcome" (orig). Write for free list, trade lists welcomed! Bids to Glenn, 106 Rourth Ave, Apt. #3, Bradley Beach, NJ 07720.

S.M.D. 9 song 7" Southern California hardcore $3 U.S. $4 world ppd. Comes with lyric sheet. Money order or cash only to Maury Vasquez 8807 Arma St. Pico Rivera, CA. 90660.

PUNK/ HARDCORE 7"S all $3.00 ppd ($4.00 world) unless marked: Mob Action, Fuck the Bureaucracy, With Authority- S/T, Officer Friendly- Beats.. ($2.00 ppd), Primitive Tribes/ Misery Index split, MDM- Take... ($3.50), V/A Chicago hardcore comp. (Los Crudos, Mob Action...etc), V/A Hope for Us (Damnitol, Buried...etc). Send promos! Money orders, checks to: Nick Daniels, PO Box 243, Winnetka, IL 60093.

MAXIMUMROCKNROLL classifieds

AIDSSUCKSSUCKSFUCKENSUCKS. Distressed guy in Texas selling t-shirts. Proceeds go to local HIV resource center. Order the (real small) catalog from Bill's Shirt Thang, 4617 94th St., Lubbock, TX 79424.

DRUG WAR! I'm writing the book on our biggest witch hunt since Joe McCarthy. Please send me your personal war stories or any newspaper/media pieces that catch your eye. Strict confidentiality guaranteed. Wayne, 2840 Broadway #165, New York, NY 10024.

EXTREME BOOKS: the only alternative bookstore in cyberspace Fringe politics, weird fiction, wild sex, insane music, mayhem and more. Modem our BBS at (503) 288-3960, request an electronic catalog via Internet at catalog@mailer.extremebooks.com, or send $2 to Extreme Books, PO Box 11704, Portland, OR 97211-0704 for our print catalog.

ATTENTION AGENTS OF MISFORTUNE: New zine coming out titled Agents of Misfortune . Send demos, zines, 7"s, LPs, videos, etc. Classified ad section (free). For ad rates send SASE. Art, poetry, and scene reports. Punks, send your stories of anger for print up. Stamps appreciated. Bands send stickers/flyers. Write to AOM, 16409 SE Division Ste 216-289 Portland OR 97236-131.

PUNK, PULP POETRY noir from Bill Shields and Jay Marvin. Get your copy of Two Brothers Under The Same Blood Soaked Cover for $6.00 delivered. Make checks payable to MBY Strange Press, PO Box 72229, Roselle, IL. 60172.

SPITBOY PATCHES!!! If you're interested in ordering a Spitboy patch, just send 50¢ plus a photo of yourself. The photos keep me wildly amused, so don't forget to send them!! Hide your money and send it to: Adrienne P.O. Box 40185 Berkeley, California 94704-4185. Peace/equality.

STRAIGHT EDGE GUY, 17, is trapped in Delaware. I want mail from other people into hardcore, art, and making a difference. I'm also looking for stuff by Turning Point, SXE shirts, and tape traders. Write to: John, 68 Kenmar Dr., Newark, DE. 19713. Hi Danielle- send the Thrasher sweatshirt!

FAMOUS HARDCORE OF PUNKLAND 'zines'! #3 Psycho #4 Negative Approach #5 Sons of Ishmael #6 Impulse Manslaughter #7 Agnostic Front. $1,00 each postpaid (outside US/Canada add $2,00 airmail). Craig Hill, PO Box 987, San Carlos, CA. 94070. Cash only.

DON'T SKIP THIS AD! Looking for a few good wo/men to correspond with. I have a brain connected to an arm holding a pen. My brain likes art: Ed Roth, Joe Coleman, Pizz, Robert Williams, Dali, Vaughn Bode. Authors: Burroughs, Barker, Vonnegut, Bukowski. Bands: Supersuckers, D.O.A., SNFU. & I have good homebrew recipes for beer. Write Andre, 52-425 Nelson St., Coachella, CA 92236.

POLY BAGS-3 mil. 7"-100/$6 500/$18 1000/$33; 12"-50/$6 200/$18 500/$33; 10"-15¢ each. Ppd in usa. Rest of N. America add 35%, world add 60%. For surface postage. 8" mailer envelopes available. Greg, PO Box 482, Paoli, PA. 19301 usa.

COMIC ARTIST needed for alternative graphic story with good possibilities and much room for artistic expression. Unique style to help create mood; no Marvel types! Send non-returnable copy of work to: Bill and Abby, 330 7th Ave., #271, Brooklyn,NY. 11215.

SPLIT BRAIN MAILORDER - We carry tons of new and rare out of print records from all over the world. Prices are dirt cheap to boot! Send $1 for list. Out now NRA - Surf City Amsterdam CD. Out too NRA/Human Alert - Sex Sells Ep. Out also Seeing Red - CD/LP/7" Out soon Toe to Toe 2 brandnew 7"s. Split Brain, PO Box 3835 1001AP Amsterdam, The Netherlands.

NEW HAVEN post-punk gay man 30's, unique and really smart into Dead K's, WNHU, Rollins, massage and bodybuilding. Seek guys in area to club with, workout partners, fellow stoners. Out is cool. Patrick 167 Cherry St. #258, Milford CT 06460-0947.

SHAWNA SILVERMAN HELLO? Pick up a Goddamn pen and write back! What happened? Somebody chopy off your hands?!! Andre.

RIOT #7 OUT NOW! Health Hazard, Econochrist, Dead Wrong, Crossed Out, Chris Dodge, Hellnation, Drop Dead, Hiatus, plus columns, reviews and some other rubbish. $3 ppd (world, air), £1 ppd (UK). Wholesale rates available. Riot #6 still available with Neurosis, Doom, Anti Cimex, C.F.D.L., etc. $3/ 85P ppd. Send well concealed cash to Joe Riot, 21 Ebnal Road, Shrewsbury, Shropshire, SY2 6PW, UK.

HELP! A FIRE DESTROYED most of my belongings! Send a buck and a SASE and I'll send you my homemade Outlaw Chili recipe plus 6 others of for 2 bucks and SASE, get a homemade GG Allin key holder. Also looking for penpals. Thanx. Send to Jessica, c/o PO Box 342, Mt. Pocono, PA 18344-9998.

NJ, NY LOOKING FOR PLACE to stay summer '94. Preferably Bergen Co. NJ. Can help pay rent. Only need corner for sleeping bag, have guitar, bass. Band? Like punk (what else?). Am 25, college student. Write! 526 W. Main, Kent, OH 44240.

ATTENTION: Do you like the occult, satanism, vampires, witchcraft, demonic poetry, stories, death art, rituals, then send for "Beginning Chapter Poetry*Zine" #10, 11, and "Chapter of Terror" Vol. 1, 2, 3. All issues are one dollar postage paid. Write, if you want to contribute. Depression productions limited. 6274 Brick Rd., Oregon, IL 61061. Cash only.

REST IN PEACE JAKEY POO December 1993. You were the coolest guy I ever met. I'm really gonna miss ya. Is there really life after death? Signed your Teeny.

SERIOUS COLLECTORS: I have the best selection of punk (1975-85) in the world for sale. Stoopid Records, 90-9th St., SF, CA 94103. Call for mailorder. 415-626-3867. Send want list, buy, sell, trade. I buy bootlegs and collections top$.

WANTED: ATARI 2600 games! Also looking for 2600 paddles. Somebody out there has some dusty games or paddles in their closet...come on! Send list, will make offers - will trade punk records for right games. Also wanted: working Colecovision and games. Ward Young, 3206 SE Rex St., Portland, OR 97202.

SEX! SEX! SEX! Now that I have your attention, Good Clean Fun #6 is out now! Flipside calls it "Great". Comics by Gene Mahoney and Ace Backwords. 10 pages. $1 to: Gene Mahoney, Box 843, Redwood City, CA 94064.

FPR TRADE: WARZONE demo & ep on green/orange/1st press, Judge: Chung King LP, Violent Children ep, Fix: Jan's Rooms, Nausea & Rattus LP's, Iron Cross 2nd ep, FU's & Jerry's Kids (X-Claim!) & tons more...looking for: Necros-IQ32, Band Brains ep w/sleeve, Fix:Vengeance, The Mad:Eyeball, Authorities & 1st Neos 7" & much more. All originals-no bullshit! Also want tapetraders all over the world. Your list gets mine...see other 2 ads. Seizure Box 190273, Mobile, AL 36619.

T-SHIRTS for sale: Anti-System, Infest, Void, Patches: Nausea, Lipcream, Confuse, Public Nuisance, Deformed Conscience. More designs-send a stamp for a list. Shirts=$8 ppd US, patches=50¢. Foreign add $2/shirt-trades welcomed & encouraged. Also out now...the Denied "Meant to Forget" ep. 5 songs of drunken punk from NYC. $3 ppd US. Distributors/traders-get in touch! Seizure Box 190273, Mobile, AL 36619.

EVERYBODY WRITE US!! Two sarcastic slacker/loser girls, both straight, both 19, rotting in conservativeland. Save us. Write us! Spank us!! We like Soul Asylum, Hazel, Crackerbash, Superchunk, Mono Men, Fugazi, GooGoo Dolls, Everclear, Gashuffer, cheap wine, Brit comedy, thrift stores, public humiliation, tequila, cartoons, road trips, acid trips, babbling, conspiracy theories, Rocky Horror, and people who send us stuff (letters, acid, random thoughts, and bullets). Lisa Freek and Misti Redneck, P.O. Box 18424, Salem, OR 97305.

WIN AND ALL expense paid trip to Earth! You can get the latest issue of my comic zine Joy and Spider for $1 or get a years subscription if you will put up 20 fliers for me. Thanks! Art Biggs/The Pumkin Co., 3152 S. Lincoln, Englewood CO 80110.

RUMPSHAKER ZINE ISSUE #1 out now! Juicy interviews with 108, Into Another, Shift and to be alternative, Ian MacKaye. It also features jokes, reviews, my swell writing and lots of pretty pictures. Please send $2 and 3 29¢ stamps to Eric Weiss, Box 211 Dutch Quad, S.U.N.Y. Albany, Albany, NY 12222. I think you'll like it. Thanx.

MAXIMUMROCKNROLL classifieds

LEATHER JACKETS WANTED. Send asking price, description of jacket, and picture (if possible, pictures preferred). Send address and/or telephone number (if in US) and I will get back to you immediately. Send to John Fulton / 114 Spring Forest Dr., Apt #8 / Central SC 29630.

VEGANS! Militant Vega #3-$1.00, A.L.F., Primer #2-$.200 (or both for $2.50). $3.50 each-Hardball One on one 7", Earth Crisis-All out war 7" and Firestorm 7" (CD $6.00), Framework-Gatekeeper 7". Chokehold LP $7.00. Plus other releases by other vegan bands. All prices ppd. in U.S. Blank MO or cash only. Overseas send extra $. This is not a hardline label. P.O. box 2011 Fond du Lac, Wis. 54936-2011 All militant vegans write.

BLAST! ZINE is a small one-time thing so get it now. Zine reviews, comix, fiction...send 50 cents or two stamps. Hep Hawk, 202 Hillside Ave., Jenkintown, PA 19046. Plus send art, comix, writing for my bigger zine.

LABELS! POLAR NETWORK is compiling a list of all record labels in the world! Get listed! Send info on your company and titles to Polar Network, 270 North Canon Drive, Suite 1396, Beverly Hills, CA 90210. Computer disk if possible.

RUDIES, LOOKING FOR others interested in ska, soul, and jazz to correspond with. I'm 18, very bored, and stuck in a halfway house without my saxophone. JS, P.O. Box 1522, OCALA, FL 34478.

HORROR AND GORE magazine list available, Fangoria, GoreZone to the more obscure and demented, all mint or VG condition. Must find GG Allin "Cheri Love Affair" 7", "Bored to Death" 7", "Biggest Tits" 7", "7 Songs About Ass Fuckin" 12", and "Sympathy for GG" 7". Will pay good money or trade. Write to Nate, 131 Comstock Pl., Syracuse, NY 13210.

ROWDY PUNK FELLOW would like to correspond with rebels throughout the world. I like Janet Jackson and the Grateful Dead. I often do wild things like break pencils, play video games, and steal lawn ornaments. When I feel violent, I go out and stomp on ants. Please, no posers!! Glenn (Box17), 311 Waverly, Kimmel Hall, Syracuse, NY 13210.

IT TAKES MORE THAN SMARTS to be poor than to rich. I'm writing a book directed at educating the American "new poor" on avoiding homelessness and modifying lifestyle. Advice, ideas, and information (please name sources), especially concerning children, would be most welcome. Will trade ideas. J. Thompson, 2270 Vine Street., Cincinnati, OH 45219-1828 U$A.

(ALMOST) JUST OUT! The new issue of (Almost) Nothing But Record Reviewswith a free-cassette of a radio sex interview. (Sorry, but I need an 18+ age statement) Plus "Attack of the Killer Bisexuals," video, record & tape reviews galore. $2 from NBRR, PO Box 137-M, Prince Street Station, New York NY 10012.

ERatIcA ZINE of B.A. Dezigns isSUe ZZZ out now - komix, art, interviews, stories, zine/music reviews, Naked Aggression, Submachine, Skidd Freeman, Course of Empire, collage, Zasz T shirt dezign, etc. for $1 ppd. to B. Dezigns, RD 1 box 288, Bedford, PA 15522-9602.

TOXIC FLYER FANZINE issue 10# out now with interview from the Dwarves, Siobhan of Pep Girl Comic, band reports on Emma Peel and Nimrods. G.G. Allin Comic Page, photos and more only $2.00 ppd (still looking for pix of tattoos and body piercings, esp. females) ads and classifieds still free. Toxic Flyer zine, P.O. Box 39158, Baltimore, MD 21212.

SMELL YOURSELF SKATE/punk zine seeks any contributions, especially pictures. Skating has been dominated by money-grubbing corporations for far too long and it's time to end the bullshit. Contributions=free copy. Smell yourself. MTSU Box 9881, Murfreesboro, TN. 37132.

HEY ALL YOU PUNKERS, want some free stuff? How about lots of zines, records, books, etc. The first ever punk rock contest. For contest information, send .25 and SASE to John Ellis, PO Box 1257 Plainview, TV. 79073.

FREE STUFF! I'M STARTING a free distribution. I'll distro anything that is free, zines, flyers, leaflets, stickers, tapes, records, buttons and anything else that can be given away. Also non-profit on consignment. Send samples and info to Noah, 67 Barclay Road, Clintondale, NY 12515. I can distro your stuff mailorder throughout upstate NY and NYC area.

OUT NOW! BRAIN DEAD SOCIETY zine. Interviews with Los Crudos and Black Tape for Blue Girl. It has Chaos poems, music reviews, humor, comix, death, pain, darkness, destruction, gothic, punk rock and lots more. Order now! $2 ppd. Send it to Sebastian, 261 West Park Drive I.S.V. Apt. #201, Miami, FL 33172.

DAMNED ZINE. NEAT DAMNED Noise issue 1 out now. 52 pages. $2 ppd USA, $3 foreign. You don't want to miss it. Very rare Damned stuff wanted. Write to Neat Damned Noise, PO Box 42850-123, Houston, TX 77242-2850.

LIKE TO TRAVEL WITH NO MONEY? The World For Free is a travel organization that helps people share houses and apartments with others— all over the world. Membership is $20 a year. Send a long self-addressed stamped envelope for information and an application. The World For Free, PO Box 137-M, Prince St. Sta, New York NY 10012.

PATCHES (CANVAS) for sale, 50¢ ea.: Rudimentary Peni, No FX, Crass, Descendents, Crimpshrine, Oi Polloi, Summer's Eve, Zounds, English Beat, OPIV, Pro-Choice, Anti-Fascism, Screeching Weasel, Female Symbol, Antischism, Madness, Thee Headcoats, etc. Send SASE to: K.T., 38 Mareu Dr., Watchung, NJ 07060 for a catalog w/pictures, different ink colors available.

LONELY EXQUISITE SENSUALITY 24 hours a day? oh, it's just so pointless they say but nothing else matters. Awake or asleep, love says you are somewhere closer than we think. Love said Cabaret Voltaire, Cocteau Twins, Mystic Moods Orchestra, kBlack Sabbath, junkyard, cemetery, mill, factory, kbataille, Princess Tiny Meat, Psychic TV, New Order, ultrasexed, road, mountain, water, XXX, love, eye, mouth, finger, dream! Jon 2601 #4 McClintock Road, Charlotte, NC. 28205.

DV8-Dedicated to Different. A new zine, from the x-staff of "Children of the Void", desires tales of unconventional lives, incongruous beliefs, unorthodox thought, outlandish art, and everything alien to the "normal". Also seeking deviasnce, free thought, contrasts to the 'alternative', and the bizarre for future issues. Zines and musoic of all persuasions sought for review. Copies to contributors. Contests for best stationary, miscreants welcome! DV8 PO Box 2643 Rancho Cordova, CA. 95741.

HURRY! Only a limited # of "Children of the Void", an omnisexual zine narrowing the boundaries of sexual identification to humans and simply getting off left. The final remains of a well intentioned collective. $2 ppd. Returned mail? New Address: try again. DV8 PO Box 2643 Rancho Cordova, CA 95741.

INFINITE ONION ZINE ISSUE 9: Riding in Hitler's Mercedes Bemz. 108, prison, Leonard Peltier, scams, sabotips, the Tong, newletters, war on natural health care, etc. Coffe induced, punk produced! $1 to PO Box 263 Colorado Springs, CO. 80901. SASE-catalog.

WHAT IF THERE'S A REVOLUTION and you have nothing to wear? Ineverendingvegetable will not exist after I split the country in spring so shop fast! Anarcho-anti-=fascist-punk t-shirts, patches, literature, music, and mo. SASE-catalog. PO Box 263 Colorado Spring, CO. 80901.

I FORGET! I FORGOT! I have forgotten! Is there already a Spitboy patches classified in this issue? Well, just in case there isn't, if you're interested in a Spitboy patch send 50 cents (well concealed!) for each patch plus a photo of yourself. The photo is important so don't forget or flake!! Peace/ Equality...Adrienne/ PO Box 40185/ Berkeley, CA 94704-4185.

FAR OUT STORIES, photos, pictures, poems, reviews needed for revived zine; best ones get copy of zine and big sloppy kiss. Also anyone interested in "Anvil of Stars" contact me: S.D. c/o 34 Morton Road, Blancon Chester, Cheshire, England, CH15NP.

MAIL JUNKIE needs a fix—Please help feed my habit! Be creative, wild, bold—or even normal and boring. I promise I'm not a critic and will respond to all. Shelly, PO Box 207, Lawrence, KS 66044-0207.

BREAKDANCING: Looking for music, video, and books/magazines dealing with breakdancing. Write to: Tommy Fresh, 1107 Floyd Ave., #1, Richmond, VA 23220.

MAXIMUMROCKNROLL classifieds

POWER LUNCH #7 is out. Send a buck for the beer drinkinist, Christ Hatinist, unPCist zine on the planet. Find out what's going on in Oklahoma. Contribution=free issue. Classifieds free. PO Box 55191/ Tulsa, OK/74155-1191.

BUY! CRASS: Christ the Movie and more. Send me a letter or records list. Ryo Shimada/1-2-5 Kawasaki, Hamura-Shi/ Tokyo, Japan.

BISEXUAL BLACK MALE, 25 "celebate cyberpunk". Likes music: 80's Nu Wave, Industrial, Alternative, etc. Dancing, poetry. Send anything, especially erotic letters with a photo of yourself. Male or female, any age, any race. W.P. JR., 1634 West 60th pl., Los Angeles, CA 90047.

QUIT YOUR JOB (if you have one) and still make hundreds every week! Are you sick of kissing ass? Send me $10 and I'll show you how to make money without sucking up to corperate America. Cash/ M.O. only to: PO Box 522401, Memphis, TN 38152.

HEY, I'M AN 18 Y/O GUY living in Eugene, OR. And I'm lonely as hell. If any girls or guys (from anywhere) want to write me, I'll be eternally grateful. May be moving to Ashland in the summer. Any help finding shows and records would be appreciated. Into Crass, Rudimentary Peni, Subhumans. Black, 25670 Mayola LN, Eugene, OR 97402.

THE BAY AREA SPOONLESS SOCIETY has its second newsletter in the works. We plan to rid our community of those round little horrors that have taunted your mouth since birth. Throw them out! Send 50¢ to PO Box 40431, Berkeley, CA 94704.

HELP! FOREIGN GIRL, 18, lost in Santa Cruz. Into punk/ hardcore. Seeking all punk guys and girls to correspond with and eventually meet, and anyone in SF area to hang out with. Please write, anyone! I need correspondance with punks. Send your picture for my picture. Write to Kristiana, UCSC Kresge #654, 600 Kresge Court, Santa Cruz, CA 95064.

HOT NASTIES AND ROCK AND ROLL Bitches EPs for sale (M/ M; bid). Send for my lists of Canadian and other punk, psycho and rockabilly, or psych and prog. Please state which list. Marc Coulavin, 746 Broadview Avenue, Toronto, ON Canada, M4K 2P1.

DISNEYFIST MICKEYPUSSY ZINE #1 $1 + 2 stamps available now. Slayer Disneyworld La Caridad del Cobre fist fuck Act Up lactose intolerant Lubricated Goat Chicanochrist Little Mermaid dartboards. These are a few of my favorite things. What about you? Please write Mariah Caries, PO Box 684305, Austin, TX 78768-4305.

RELOCATING TO New Orleans in Feb. Need contacts of good people, bars, clubs, work, pretty girls, shit to do - any help A.S.A.P. greatly appreciated. Thanx-Daniel, P.O. Box 43653, Phila, PA 19106. (215) 386-0602 P.S. Pauline Calderon of Columbus, Ohio please get in touch!

MIKE R. RENO NV. you ordered a No Escape CD and it was returned. Please write back with your correct address. Ron G. Overkill. 206-325-8343.

HELP! I'm a 21 year guy who is too shy to talk to girls. I'm into Fugazi, the DC scene, Seaweed, Gravel, coffee, smoking, watching B rated movies, going to shows, and laughing. I don't care if you're a guy or a girl. I just need some mail, please. I'm lonely. Andrew 3367 Randall Dr., Roanoke, VA. 24014.

MOUTH FULL OF FLESH--20 pg of poems by Paul Weinman and Cynthia Hendershot. $2.00. Featured in Driver's Side Airbag #8—18 pg. $1.50. Sunflowers of Van Gogh—18 pg of stories to Kurt Nimmo. $1.75. In DSA #9—23 pg $1.70. Trades ok. All postage paid. Send a stamp for a list of other chaps, issues of DSA and other info. Undulating Bedsheets Productions—c.o Mike—PO Box 25760 LA, CA. 90025.

WANTED: Action figures, toys, and models! Star Wars, Star Trek, A-Team, Magnum, Simpsons, Rocky, Space:1999...etc. Will pay or trade well. kCash, HC records or whatever you want. Send me your list of new or used Figures. Karsten Teamann, Oberrecht 7B, 25436 Neuendeich, Germany, Fax: 0412242901.

GOVERNMENT PLOTS got you down? Tired of all the secrets behind closed doors? Know anything that you shouldn't? Well, we're planning on Amig 1200 desktop published conspiracy themed magazine. Send anything of value, including conspiracy type stories. Think man, think! Send stuff or questions to It's Okay...Relax c/o Adam Trionfo 775 Garnet Drive NE Rio Rancho, New Mexico 87124.

THE MAD DOG 66 empire deeply regrets to announce you the death of the international tape traders list. We were so shocked to find out that all the reviews of the zines our self appointed watchdog wrote, were actually about existing publications and not fictitious as we had always assumed, moreover, even the addresses of all the tapetraders in it appeared to be correct, a shock we hardly survived. It does not correspond with our policy to deal in any way with any existing persons/publications/companies or whatever. Therefore we fired our watchdog immediately and last rumours were he joined the staff of Bananafish. In the mean time we will contineu to release records by the foloowing 100% fictitious bands such as The Mummies, Supercharger, Monomen, Apemen, New Bomb Turks, A-Bones, Gaunt, Beavers, Teengenerate, Stepford 5, Vice Barons, Fruitcake, NTC, Twerdocleb, First Things First, BBQ Young, Bunny Brains, Drunks With Guns and Panty Boy. Mad Dog 66 Empire c/o Kris Verreth, Tervuursestwg 1H,1820 Perk Belgium.

PRAISE BE, MR. T! Bullshit #2 has arrived! Send $1 to receive your zine. Packed full of info . A real punk rock blow out!! Kay Oss is looking for pen pals from Iceland, NY, Wales England Etc. Going there this summer. Also any womin welders write!! Does Dogg exist??? Kay OSS/2936 Blackstone SLP/MN/55416.

ZINE, WEE HOURS, reviewed as 'a perfect mix of high art decadence and banal pop sleaze cultuh—like Albrecht Iurer meets 'A Current Affair'.' Stores, artwork, poetry, articles, other people's letters, random stuff. Focused on grrls, women but not exclusive. Issues 1-5 available, each for $1+ 2 stamps. Katherine, 64 Ellington Rd., Quincy,MA. 02170. Submissions/ trades accepted.

HOT CORN! Straight-edge 15 year old girl living in this prep/grunge shithole of suburbia. I'm into Bratmobile, 5th Column, OpIvy, Girl Trouble, white go-go boots, and coffee ice cream. Want a girl or boy (though both at once is acceptable) to write to and maybe 'bump into' (not a sexual reference) one day. Will write back. Mary 15196 Wetherburn Dr. Centreville, VA. 22020.

TOO FAR FANZINE #13 is now available. Interviews with Tim Yohannan of Maximum Rock n Roll and Sam McPheeters plus articles, poetry, and zine reviews. Send $1.00 (covers cost of postage and printing) to Adrienne/ P.O.Box 40185/ Berkeley,CA 94704-4185. Peace/Equality.

19 YEAR OLD MALE, looking to correspond with all remale punks in Western North Carolina - Atlanta, GA area into all types of punk/HC music: Write Shawn, Box 530, Cherokee, NC 28719.

PUNK WOMEN OF COLOR - Always the one non-white chick at the show? I'd like to create some sort of forum where we can exchange ideas, opinions, and rampages. Don't have anything concrete in mind, that's why I need input. Tell me about your experiences in the punk and mainstream worlds. Not meant to be humorless and dogmatic. Write w/any ideas, stories, whatever. Anyone in Bay Area interested in becoming partner in crime? Annie, PO Box 9828, Oakland, CA 94613.

HATING SOCIETY ZINE is moving to Washington. Thanks to all the Europeans who supported the zine. Thanks to Ego Trip from Germany and all the people who write and care. No thanks to MRR for its underdeveloped review of the H.S. zines. Like I care you punk fucks!

23 YEAR OLD MALE into hardcore, industrial, shows, clubs, and obscure films seeks female preferable in CT/NY/MA. Very outgoing, but boring friends drive me insane. Write: Rob M., 55 Byram Terrace Dr., Greenwich, CT 06830.

HEY RUDE BOYS AND GILRS!!! I'm starting a Ska zine, and I need your help!! Looking for: interviews, demos, (some) art, scene reports, and other contributions. Would like the first issue out ASAP! Ads are free, but space is limited. Seth Michaels, 186 View Drive RR#3, Richmond, VA 01201.

OUT OF BOUNDS #3, interviews with Blanks 77, Struggle, Disrupt, Born Against, and Skin Head Magnet. Also reviews, columns, and such. 3 stamps or a current picture. PO Box 1142, Douglas, MA 01516-1142. Please write me!

MAXIMUMROCKNROLL classifieds

THE DAMNED. Wanted all Damned posters, buttons, tour books, and other memorabilia. Damned fans write, trade flyers and recordings. Benjie Bollocks, 1114 Pacific Dr., Richardson, TX 75081, USA.

I'M A 16 YR OLD FEATHER, I'm into FiatLux, Heroin, Ashes, Henry Grosel, etc .Send me feathers. I feel good about the woods and you sending me photographs. I will respond. Feather Sprague, 159 Ridgewood St., Kalamazoo, MI 49001.

WANTED! FEMALE OUTLAW for correspondence and possible meeting. If you are a non-smoker who likes fast cars, travel and all the things money can buy, contact me at: Jeffery Patton, Box 8200-50405, Florence, AZ 85232

AGENTS OF MISFORTUNE #1 out now $1 ppd featuring Godless and The Detonators, Reviews, poetry and other shit. Starred and Delirious demo for $2 ppd. 6 songs. Old Poison Idea meets Econochrist. Write A.O.M. c/o Adam, 16409 SE Division Ste, 216-289, Portland, OR 97236-1931 for info on A.O.M. write. Stamps/donations appreciated.

FACE TO FACE AKA: Victoria Manor (metal band) suck major label cock. Here's a quote: "If we don't get signed to a major within a year, we'll break up...." "We're gonna be the next Green Day" "We're not punk, we're alternative". Fuck them and their big-time manager! If you support them you're a fool. Signed a former fan.

INTO EVERYTHING except dead animals, homophobes, racists, sexists or government. Likes: Swiz, Propagandhi, J Church, Wagner and Solzhenitsyn. Gigi, #19-10024, 82 Ave., Edmonton, AB, Canada, T6E 123.

NON-GENDER-SPECIFIC GRRRL into Bikini Kill, 7 Year Bitch, Screeching Weasel, Propagandhi and the Go-Go's seeks correspondents of all makes. Homophobes, sexists and racitst need not apply. Jody, PO Box 75031, Ritchie P.O., Edmonton, AB, Canada, T6E 6KI.

TEASE FANZINE, the cool senior high issue, wants your editorials, pranks and high school testimonies along with your favorite Degrassi High student. Contributors get free issue. Suck Face with Tease! Jen, PO Box 8185, Sumner, WA 98390.

HEY! GOOD RIDDANCE would like to thank Claudia, Morgan, Wendy, ABQ Cornhole Punks, Dead Silence, Marshall, Aaron, Terry, Liz, Joey Edwards, Glorium, Ernie, Alex, Chuck, Nora & El Paso crew, Brian & the Unsound. Peace - see ya next time!!

HEY! IF YOU live in SoCal, AZ, or NM and can help Good Riddance with all ages, low door, DIY shows for April '94 tour, please call Russ at (408) 429-8873. Thanks!

GORE MOVIES! Violent Shit Pt.1 and Pt.2 also Zombie 90 all brand new, factory fresh! Only $28.00 each postpaid cash or money order to: Kevin PO Box 5461 Laurel, MD. 20726. (These are not dupes!).

LADIES, WOMEN, and other creatures of the night, cum to me. This 23 year old long haired white dude is into heavy metal, thrash, death and hardcore! Been down 4 years, will be out within the next year. I feel like a virgin, and some female correspondence! Write! Now! Jeff Moldowan/ #217817 PO Box E/ Jackson, MI/ 49204.

COAGULATION CORRESPONDENCE ZINE... send me your personal ad, 40 words plus 10 bands you love, and a buck or two with your address. Coagulation will be sent to you after printing. Homophobic/racist ads not tolerated. Gothic/punk/industrial, all are welcome. Wenzdae c/o Denzils Music Emporium/ 412 E. Grand Ave./ Beloit, WI/53511. Viva la Postal System.

MALE, 24 SEEKS FEMALES for correspondence, possibly even a relationship. Also, any tape traders or pen pals from anywhere. Diverse interests and musical tastes are welcome! 2940 Mason Blvd./Muskegon MI/ 49444.

FAMOUS HARDCORE OF PUNKLAND "zines" #3 Psycho, #4 Negative Approach, #5 Sons Of Ishmael, #6 Impulse Manslaughter, #7 Agnostic Front. $1 each postpaid. (outside US/Canada add $2 airmail). Craig Hill, POB 987, San Carlos, CA 94070, Cash only.

X STRAIGHT EDGE prevails againX Fed up! sXe zine is out now. Poetry, opinions, etc. Keep the edge alive. For issue #1, send $2 or $1 and 3 stamps to: Fed Up Frank. 8325 NW 8th St #A4, Maimi, FL 33126. Contributions for #2 greatly appreciated. sXe is not dead motherfuckers.

ANARCHY MAN on an excellent black-on-yellow vinyl decal. Two for $1. Guaranteed to survive the the end of the millenium apocalypse. Anarchy Man, PO Box 272954, Concord, CA 94527.

ATTENTION: All blasphemers, vampyres, heathens, pagans, desecrators, perverts, madmen, adulterers, sinners, SubGenii, fetishists, and freaks. Send any and all art, cassettes, reviews, poetry for contribution to new zine dedicated to the shock factor of the observer. We are looking for something screaming "bizarre", "ooga booga", or "woah!" Send return postage: Morbid Files c/o D. Pittman, 2509 N. Woodbine Terr., Peoria, IL 61604.

GRRRS, GERLLS, GIRLS-GERLS Empowered Resistings Labels And Limits has a new catalog of girl-positive zines available for a ¢29 stamp. Or if yr a girl who does a zine, send it for possible distribution to: Gerll c/o Sarah & Kelly, 656 W. Aldine #3, Chicago, IL 60657.

SHOCK, SEX, VIOLENCE, god, devil, macabre...Now that I have your attention: send art, poetry, music, reviews, interviews, etc. to contribute to new zine dedicated to offend, shock, or turn on the reader! Cool huh? Keep the art rollin' in and remember we will ship all contributors stuff back with the zine if postage for return trip is included. Morbid Files c/o L. Hammond, 3433 North Oakcrest #3-C, Peoria, Illinois 61604.

DOY RALPH. Yet another new zine. Send zines, demos, scene reports, whatever. Will interview bands, zine and whatever I have laying around for .50 and .29 stamp. Punk rock and skateboarding. Jaimy, 7920, Hearthside Ave. #213, Cottage Grove, MN 55016.

EVERYONE IN SCENE - Time to unite - Clean cut but not too conformed comrade running for public office in urban and corrupt NJ area. Seeking contributions to fund campaign. Refused to take contributions from people I will owe favors to. Please send cash, MO's, checks, etc. to PO Box 5533, Newark, NJ 07015. More information upon request - SASE please.

POLITICAL OFFICE - Let's show these corrupt and colluding bastards what unity is all about. I'm running for office and up against big money. I need your help. Every dollar counts! Please send contributions for cash, MO, or checks to PO Box 5533, Newark, NJ 07015. More information upon request - SASE please.'

SHCOK THE HELL out of the system-some of us punks are getting older and seeking public office. I'm one of those people. I need your help. Good Idea! Throw a party in my honor (the guy from New Jersey). Send all or part of the proceeds to PO Box 5533, Newark, NJ 07015. More information upon request - SASE please.

JAPANKORE ZINE #3 with Boredoms, Disclose, CFDL, +3 more + reviews + photos. $1 ppd/ $1.50 Canada, Mexico, $2 world. 24 pages. Also tapes: Disclose demo or live $3 ppd, Insane Youth demos or live $3 ppd, Disclaim studio or live (US only comp) $4 ppd. Disclaim has full color cover. Tapes N. America only! Canada, add 50¢. More records/ tapes/ etc. Send stamp/ IRC to Brian, PO Box 8511, Warwick, RI 02888.

FREE MONEY! No, just free ad space. New zine offering free advertising for first issue. 13.7 zine will be free in Texas and New Orleans, so bands, labels, zines, etc. send ads immediately for our first issue. Bands send stuff for review. Also, we will be reviewing zines. Thanks. 13.7 zine, PO Box 772, South Houston, TX 77587-0772.

PATCHES $3.50 EACH PPD! Misfits, Exploited, Black Flag, MDC, Fear, Crumbsuckers, Nitzer-Ebb, 7 Seconds, Cows, OpIv, KMFDM, Aggression, Crass, Discharge, Skulls, Bolt Thrower, Oi!, NIN, Skinny Puppy, Damned, Ramones, Ministry, Anti-Pasti, 2-Tone, Madness, Specials. Send $3.50 each patch to Jeff Hill, 1186 S. Diamond Bar Blv. #106, Diamond Bar, CA 91765. (714) 449-3229. Call or write for your free, complete catalog.

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LARRY WINTHER AND HIS MUMMIES "The Legend of Sleepy Hollow"/"I Saw Her In A Mustang"
THE LONE SURFER AND HIS SUPER PALS "Church Key"/"Horror Beach"
SURF A LA MEXICANA - Great Mexican bands from the sixties; 4 instrumentals + 2 rocking vocals
DAVID NUDELMAN AND THE WILD BREED SING SONGS FOR UNDERAGE KOOKS - 5 songs, David Nudelman's first release (MRR called it a cross between Wild Man Fischer and the Lyres, and who are we to argue?)
DAVID NUDELMAN - "THAT'S WHY THEY CALL IT DOPE" 5 song solo disc "a compelling argument for keeping dope illegal"

LPs - $8.00 ppd ($10.00 overseas)
MEXICAN ROCK AND ROLL RUMBLE AND PSYCH-OUT SOUTH OF THE BORDER - Best of Mexican Sixties bands doing covers and wild originals.
BLUE DEMON'S MEXICAN ROCK AND ROLL FAVORITES - more of the same.
THREE STONED MEN - "HIGHER THAN GOD" David Nudelman's latest combo - the czar of stoner folk punk!

VIDEOTAPE (VHS ONLY - $19.95)
BLOOD ORGY OF THE LEATHER GIRLS - Pre-Riot Grrl "feminist exploitation" feature film set in the mid-eighties post-hardcore scene concerning the exploits of a gang of violent Catholic schoolgirls. Received an 81 out of a possible 100 from the Joe Bob Briggs report.

OUT SOON: 5678's - "Long Tall Sally"/"I Need A Man".......BLOOD ORGY OF THE LEATHER GIRLS SOUNDTRACK ALBUM........HIGHLANDER TWOS ep - S.F.'s leading Scottish hillbilly punk band. Tim Yohannon finds no merit in this band; will the fiddle on this release make it ineleignible for review? Stay tuned!

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IMPORTANT NEWS

Due to the fact that we're incredibly far behind and insanely overworked we've decided to make some basic changes in the way we do things. With any luck these changes will be temporary. What we're doing now is prevention. We think that it's better to make a few uncomfortable changes than it is to drown under the weight of the work or just plain suck. Here's what's happening:

A) We're going to institute a minimum order of $10.00 effective March 1st 1994. We decided on that amount after a little research and a lot of argument. It's not forever.

B) We're downsizing for a while. What this means is that we're going to try to reduce the amount of stuff we carry. Most of what is being deleted from the catalog is old stuff that you can mailorder from a zillion other places so don't lose any sleep over it, OK?

BAY AREA FOLKS - We're always looking for volunteers. Stop by or give us a call we need your help

IMPORTANT NEWS

SPORE

"HEY ZEUS! ROLL OVER, MAN, HERE COME THE BASTARD CHILDREN OF EXENE AND JOHN DOE. BUT THIS IS A NOISIER, DARKER ANIMAL WITH VENOM DRIPPING FROM ITS TEASING FANGS."
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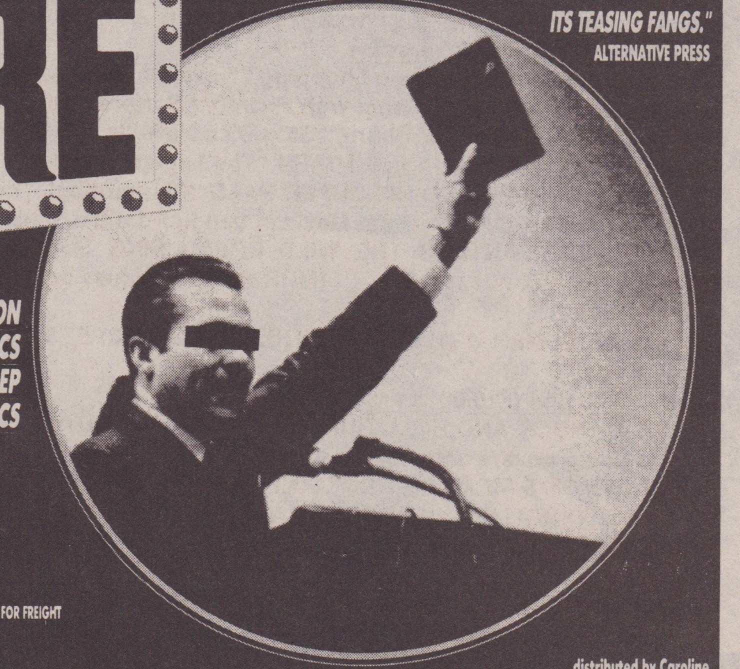

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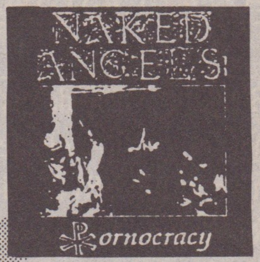

BEP 931218
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UP NEXT:

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79.	CIRCUS LUPUS	'Solid Brass'†*	Ⓒ
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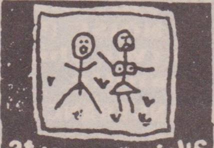

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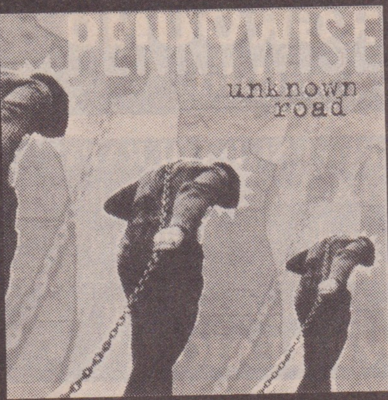

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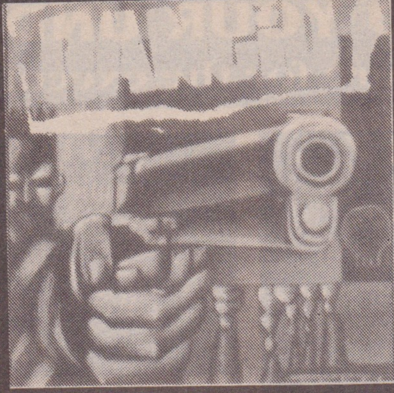

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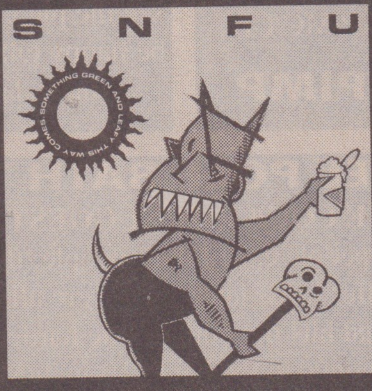

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Be aware -> we also got GG Allin releases & videos!

We put out updates every 6-8 weeks with tons of new stuff. All orders are processed the same day and shipped the next business day (checks may be subject to hold - see our winter '94 catalogue for details). Damaged goods can be exchanged. Three different ways of shipping in the U.S. available. We also give you lots of free stuff (infos, photos, flyers, zines-subject to availability) w/ your order. We'll take credit-cards soon. Sounds too good to be true? We've been doing this over 3 years now and the fact that we have 85% return customers every time we put out an update speaks for itself.

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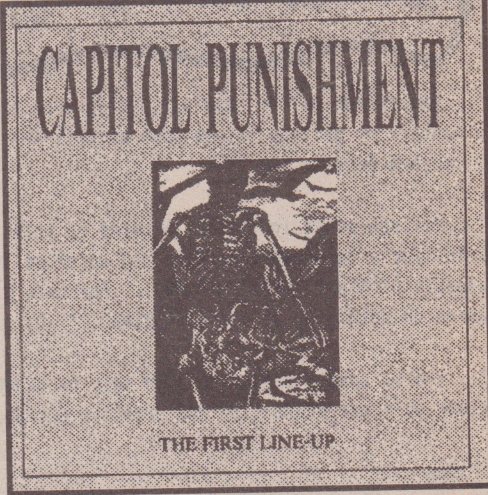

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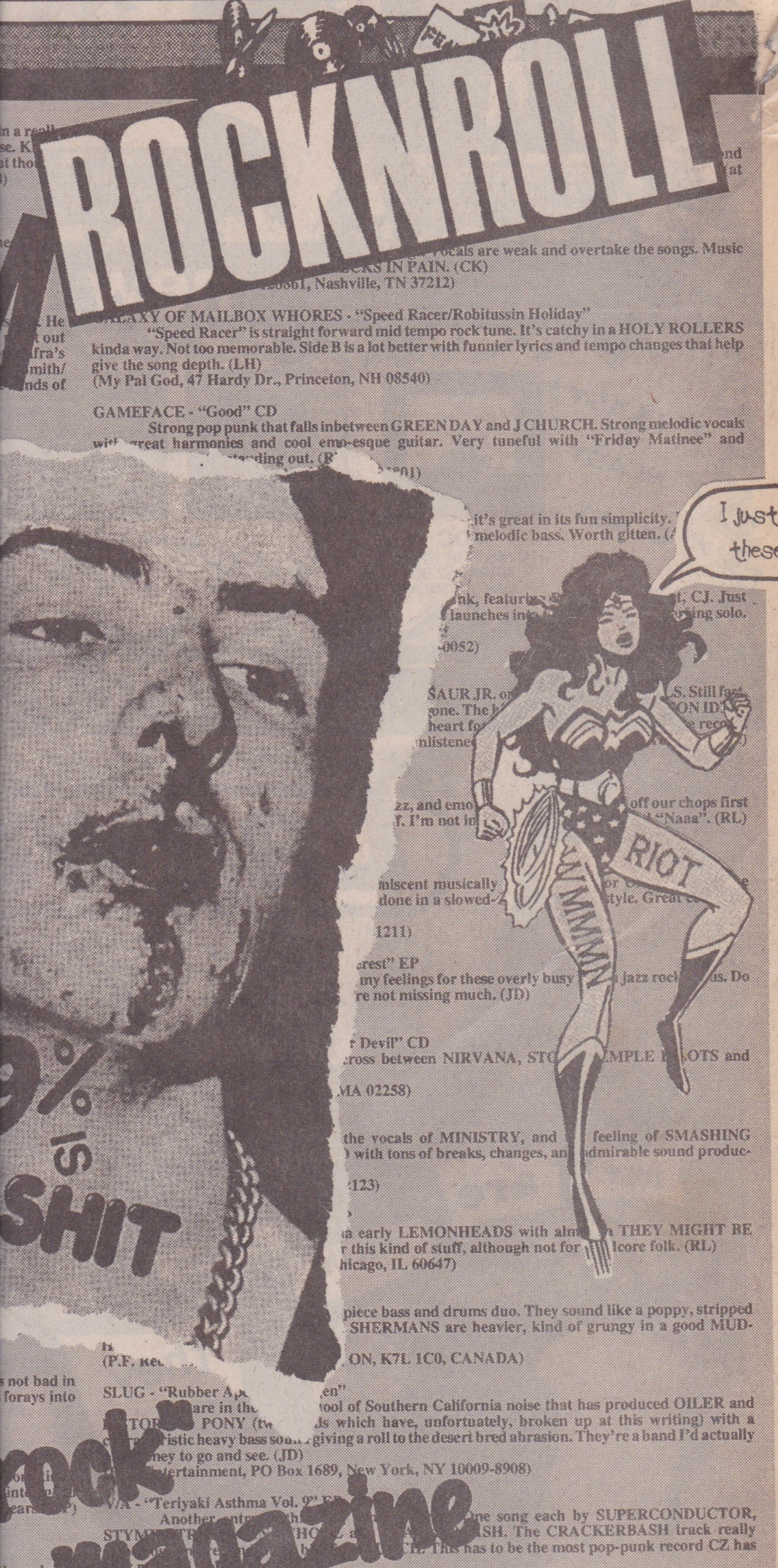
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